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The summer program is part of a program in which second grade gifted students are given instruction in basic third grade skills in language and arithmetic during the spring semester. The summer session provides for improvement in these skills on an individual basis and for enrichment in social studies.

The unit on the American Indian described is for that purpose. In it the basic generalizations of each of the social sciences should be emphasized, including history, geography, anthropology, economics, political science, psychology, philosophy and sociology. Specific purposes are: to teach appreciation of the contribution of the Indians, especially the Hopi and Navajo, to American civilization; to do research; to participate in arts and crafts; and to be introduced to the geography of North America and historical development. Opportunity should be provided for individual study and projects which require the creative use of reading, writing, and speaking.

An overview of the American Indian is given, with descriptions according to geographic area. Maps and illustrations are included. The next section compares some of the traits, values, and ideals of the American Indian with those of Americans of non-Indian extraction. The appendix contains a suggested six week plan for Indian Unit Study, poetry, a sample chart of Indian names, Indian words, dramatic play, construction projects, sample tests, Indian rhythms and source materials.

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WORKING DRAFT

A Resource Guide For Third Grade

Summer School Acceleration Classes

The

American Indian:

A Study Of Life In A Primitive Culture

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E. Howard Floyd
Assistant Superintendent
for Instruction

INTRODUCTION

Sponsored by the State Department of Education, two demonstration centers for third grade programs of acceleration were held in California in the summer of 1963. In Pasadena 67 carefully selected gifted second grade pupils participated in a planned acceleration schedule during the 1962-63 school year. Of this number, one third did third grade work in the spring semester only; one third did third grade work in a six-week summer session; the last third completed their third grade essentials in the regular spring semester, and in addition, attended a six-week summer session.

Teachers and supervisory personnel were in agreement that in most cases, those pupils who participated in both the spring semester and the six-week summer school acceleration program, were in the strongest position for entering fourth grade in the fall. These judgments were borne out by the results of the Metropolitan Achievement Tests. Summer school made it possible for children to receive special coaching in area of weakness (arithmetic and handwriting were the areas where special help was most often needed) and also to experience enrichment in social studies and science--enrichment not possible during the crowded spring semester program.

It was also felt that a spring and summer acceleration program was preferable to a summer-school-only plan. Six weeks simply did not give pupils enough time to master third grade skills without considerable hurrying and pressure. There was altogether too little time left for "enrichment" for those children who participated in the summer program only.

During this second year of the program in Pasadena, the second grade candidates for acceleration were identified in the fall. They stayed with their second grade teachers from whom they were taught the basic third grade skills in language and arithmetic. The following enrichment unit in social studies, The American Indian, was developed as a summer program for these children.

The writers of this guide planned to divide summer school time between the Indian unit study and the improvement of the children's skills in arithmetic and handwriting--this on an individual basis. By combining curriculum enrichment with mastery of skills, the writers hoped for the development of the highest potential in each of the second grade accelerants.

The Committee:

Mrs. Lois Mary Trainor, Elementary Supervisor, Chairman.
Mrs. Sally Patton, Teacher at Loma Alta School.
Mrs. Billie Press, Teacher-Consultant, Gifted Program.
Mr. Cecil Levin, State Consultant, Gifted Program.

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GENERAL PURPOSES

The American Indian: A Study Of Life In A Primitive Culture, the basic generalizations of each of the social sciences* should be emphasized.

History - The story of the Indian is the story of America's historical beginnings and represents an important chapter in America's history.

Geography - Indians lived in specific locations. Our states, rivers, mountains, and lakes have a wealth of Indian names. The cultures which the Indians have developed have been irrevocably tied to their climate and location.

Anthropology - A study of the Indians reveals the differences as well as the similarities between their cultures and ours and emphasizes the common culture shared by all mankind.

Economics - The Indians developed their own economy. They hunted, fished, farmed, or made their goods to trade. They bartered what they had with other tribes or white men for materials they did not possess. They used wampum (beads) as money.

Political Science - The Indians had their own government. Each cultural area had significant ways of keeping law and order. The Indian councils were examples of America's early law-making bodies.

Psychology - The Indians have the same capacity for learning as the white man if given equal opportunities for education. They have the same kinds of mental characteristics and emotions as their white brothers.

Philosophy - The Indians have always had an appreciation for nature and have kinship with the Great Spirit. The outside world is their own and they are one with forest, animal, or bird. Their religion is meaningfully presented in legend and dance.

Sociology - The Indians banded together for survival. Each tribe had common goals.

*Major Concepts on the eight disciplines from the Social Studies Framework for the Public Schools of California, Sacramento, State Department of Education 1962. pp. 89 - 109

SPECIFIC PURPOSES

1. To appreciate the contribution of the Indians to American civilization.
2. To become acquainted with the seven geographical and cultural areas of the Indians, and to compare them.
3. To study specifically the contribution of the Hopi and Navajo Indians.
4. To do research using books and audio-visual materials on the Indians.
5. To learn Indian stories, poems, songs, legends, and dances, and to develop original stories, poems, songs, legends, and dances.
6. To participate in arts and crafts related to the Indian cultures.
7. To be introduced to the geography of North America and learn related map study skills.
8. To learn the logical sequence of the historical development of the Indians in America.
9. To stress our role in helping the Indians achieve their best in America.
10. To work on scientific and mathematical concepts related to the Indian study.
11. To participate in committee work, to learn the ways of democracy in the study of the Indians, including research and dramatic play activities.
12. To provide an opportunity for individual study and projects related to this unit which require the creative use of reading, writing and speaking.

OVERVIEW OF THE AMERICAN INDIAN

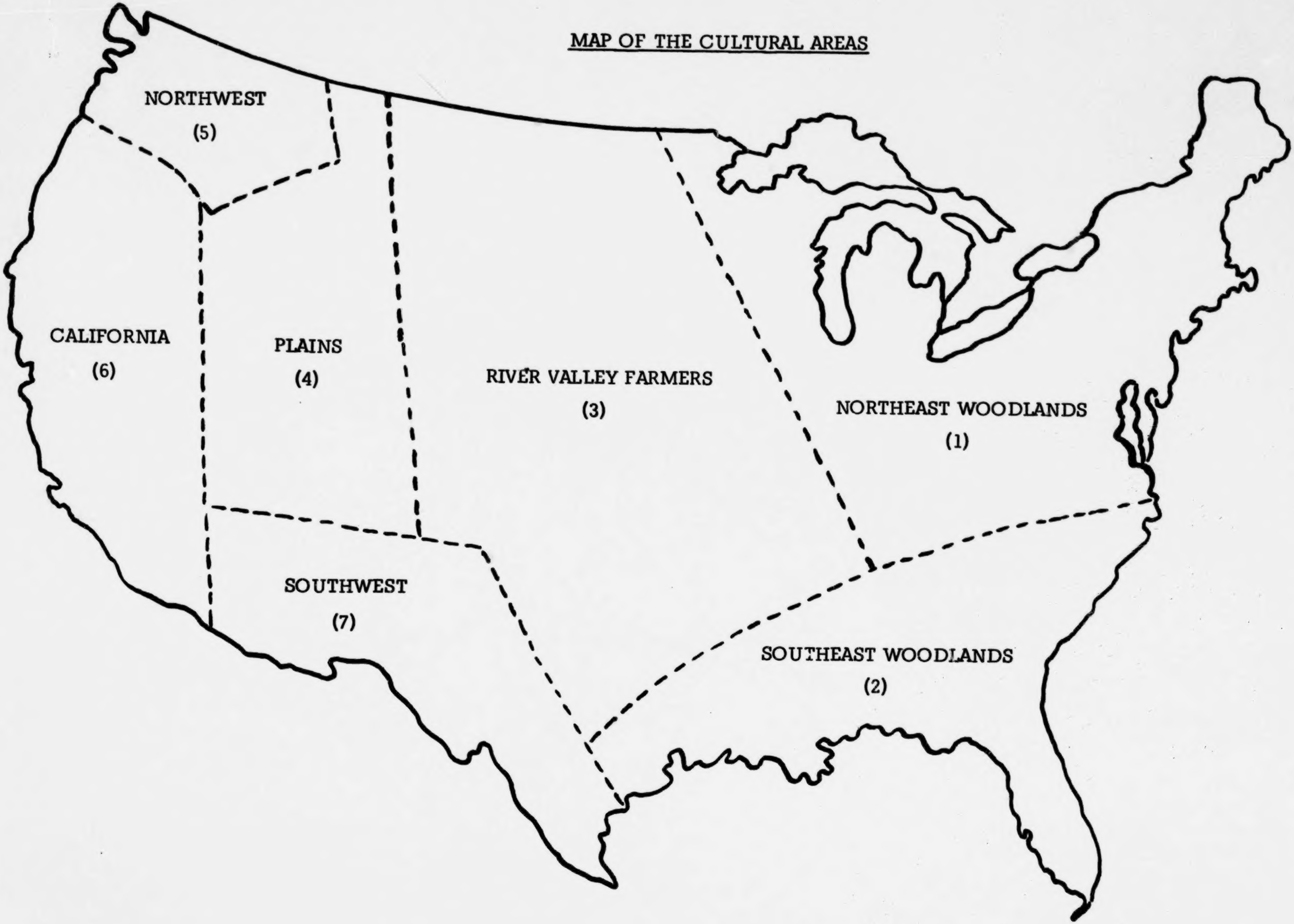
MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
Overview of the American Indian	Trace and discuss the migration of Indians to America.	Use the globe
A. HISTORICAL BACKGROUND	Examine maps.	Maps: W970.1-48 INDIANS OF NORTH AMERICA
THE MIGRATION FROM SIBERIA ACROSS THE BERING STRAIT TO ALASKA	Locate the continents on the globe.	W979.1-49 INDIANS OF THE U.S.A.
...Geographical concepts...	Discuss the hardships the Indians might have encountered. (Factual and imaginary)	
1. How many continents are there?	Determine the reasons for their problems.	
2. How many oceans are there?	View a film and filmstrips to see how many more reasons we can find.	Film: Sd 970.1-26 INDIANS OF EARLY AMERICA (22 min.)
3. From which continent did the Indians come to America?	Write a creative group story of the trek from Asia to America.	This film classifies early American Indians according to geographic regions.
INDIANS LIVED ALL OVER AMERICA	Construct a very large outline map of the U.S.A. NOTE: Special project #1, page ____.	
1. Where are the areas of the United States in which the Indians settled? Why?	WHAT INDIAN LIVES HERE?	Filmstrips: R970.1-10 STORY OF THE AMERICAN INDIAN
Emphasize that the Indians of the Southwest (Hopi and Navajo) will be our particular interest.	Where do we live in relation to these Indian tribes?	R970.1-7 PREHISTORIC INDIANS

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
	Plan together this ongoing pictorial map and decide how we will illustrate and embellish this special project. Decide on symbols and legends.	Mounted Pictures: W970.1-49 INDIANS OF THE U.S.A.
	Study the collection of mounted pictures. 1. Describe the characteristics of the Indian man, woman, child. 2. Contrast and compare the Indian's appearance and expression with the early pioneer.	Teacher References: (Read to the pupils) Fletcher, THE AMERICAN INDIAN pp. 17–25 970.1 Leavitt, Jerome, AMERICA AND ITS INDIANS pp. 13–23 White, Anne Terry, THE AMERICAN INDIANS, pp. 3–9 Teacher and Pupil Reference: 970.1 Grant, Bruce, AMERICAN INDIANS AND TODAY (This is the encyclopedia of American Indians.)

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
B. GEOGRAPHICAL DIVISIONS OF THE CULTURAL AREAS TRIBAL ORGANIZATION Early groups became known as "language families".		
1. The "language families" split into groups or bands or tribes.	Provide an opportunity for the class to work in committees. Children may select the tribal group they would like to work with for further study.	Note to the teacher: Discuss why we work in committees. Permit the children to develop a chart with their own standards for committee work.
2. How were the tribes ruled? Was there more than one chief? How were the chiefs selected?	Elicit qualities of a good leader. Consider the common traits of our strong leaders in the U.S.A. Choose a chief for your tribe.	* Pupil Reference: 92 Marriott, Alice, SEQUOYAH, LEADER OF THE CHEROKEES 92 Moody, Ralph, GERONIMO, WOLF OF THE WARPATH Moyer, John W., FAMOUS INDIAN CHIEFS Mounted Pictures: SW 970.1-103 FAMOUS INDIAN CHIEFS

* See Appendix

MAP OF THE CULTURAL AREAS


NORTHWEST
(5)
CALIFORNIA
(6)
PLAINS
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RIVER VALLEY FARMERS
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NORTHEAST WOODLANDS
(1)
SOUTHWEST
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SOUTHEAST WOODLANDS
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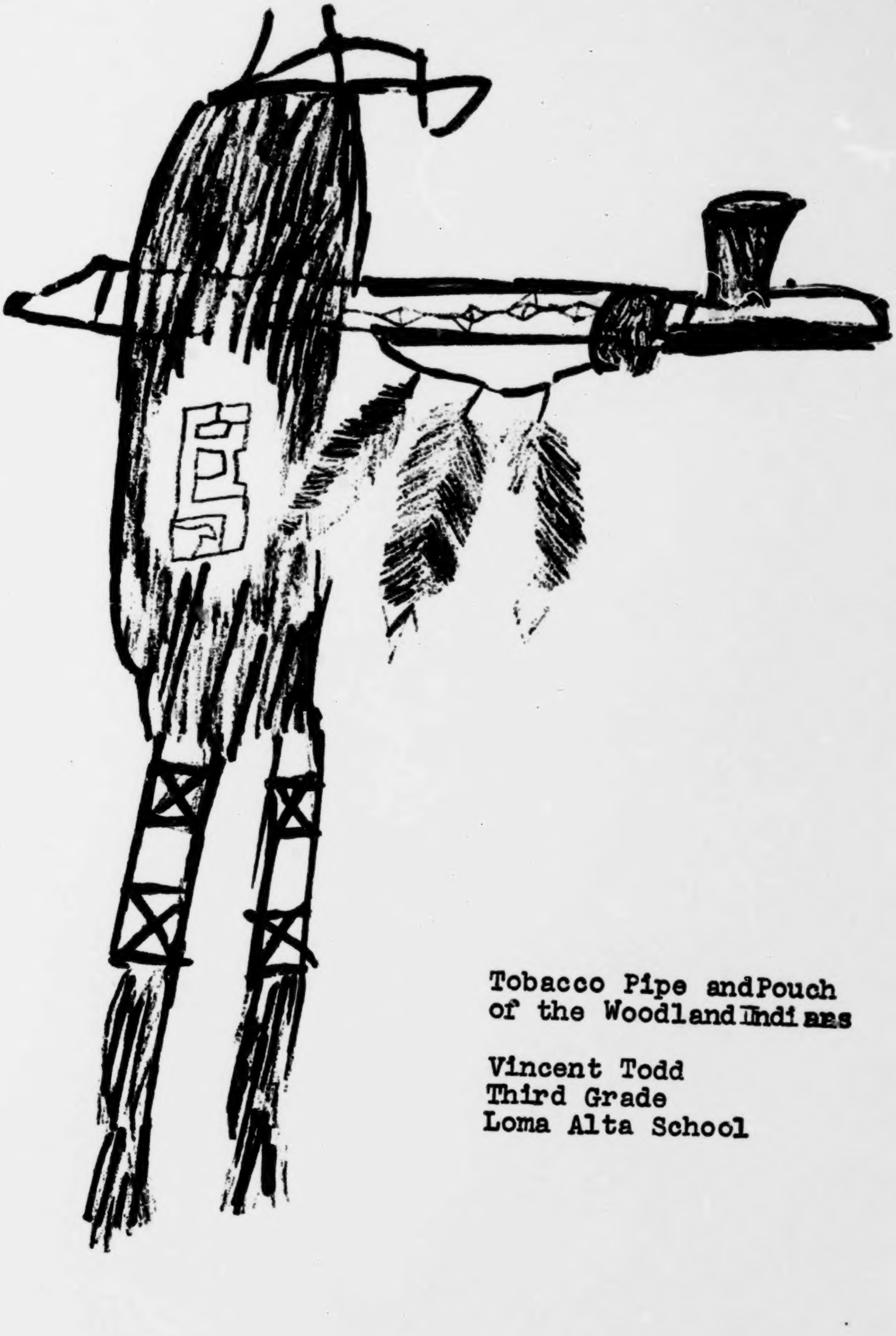

Tobacco Pipe and Pouch
of the Woodland Indians

Vincent Todd
Third Grade
Loma Alta School

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NORTHEAST WOODLANDS INDIANS

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES	
1. NORTHEAST WOODLANDS	Read to learn about the location of this cultural group.	Film: (11 min)	970.1-25 WOODLAND INDIANS OF EARLY AMERICA Depicts a typical day in the life of a Chippewa family
a. In what states did the Northeast Indians live?	Classify information about the tribes.		
b. What were some of their major tribes?	Record the data on a chart. Learn about their homes.	Filmstrip:	R970.1-16 WOODLAND INDIANS IROQUOIS
c. What kinds of homes did they have? What materials were used for their homes?	Construct a longhouse. Draw pictures of different types of homes.	Pupil Reference:	970.1 Baker, Betty, LITTLE RUNNER OF THE LONGHOUSE (&) L. Fish, Eleanor, TEEPEE AND WIGWAM
	Science Experiences	Model:	M 728-12 IROQUOIS HOUSE
d. What kinds of foods did they eat? How was it preserved?	Contrast methods of preserving food with other tribes. Compare with our methods used today.	Teacher Reference:	Schneider, SCIENCE FAR AND NEAR pp. 149-159, pp. 154-156
Did they store food?	Display primitive and modern ways of preserving foods.		
Long ago most foods had to be used quickly before they spoiled.	Why did the Indians have either too much or too little to eat? What did they do to berries? What did they do to preserve meat?	Teacher Reference:	SCIENCE FAR AND NEAR pp. 151-153, and SCIENCE HERE AND NOW, pp. 90, Describe two simple experiments.

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
	Experiment to discover why some foods spoil.	Microprojector, microscope, or magnifying glass.
	Examine mold with the microprojector.	Teacher Reference:
	Dry apples in the sun. Cut apples into thin slices and run a needle and thread through them and hang them up to dry.	SCIENCE FAR AND NEAR pp. 154-159 Mounted Pictures: P970.1-45 INDIAN LIFE (24)
	What happened to the apples?	
	Suggest other ways to dry apples.	Pupil Reference: 970.1 Chase, Annie, CHILDREN OF THE WIGWAM 970.1 Estep, Irene, IROQUOIS
e. What kinds of clothing did they wear?	Design clothes appropriate for an Iroquois family.	
f. What work did the men, women, and children do?	Read to obtain this information. Study the prints of Indian life.	Mounted Pictures: P970.1-63 INDIANS AT WORK (5)
g. What modes of transportation did they use? What kinds of canoes did they have?	View the film. Pantomine the building of a canoe. Dramatize using the canoe.	Film: Sd970.1-27 HOW INDIANS BUILD CANOES (11 min.) (A detailed demonstration by Algonquin Indians building an authentic birch bark canoe.)

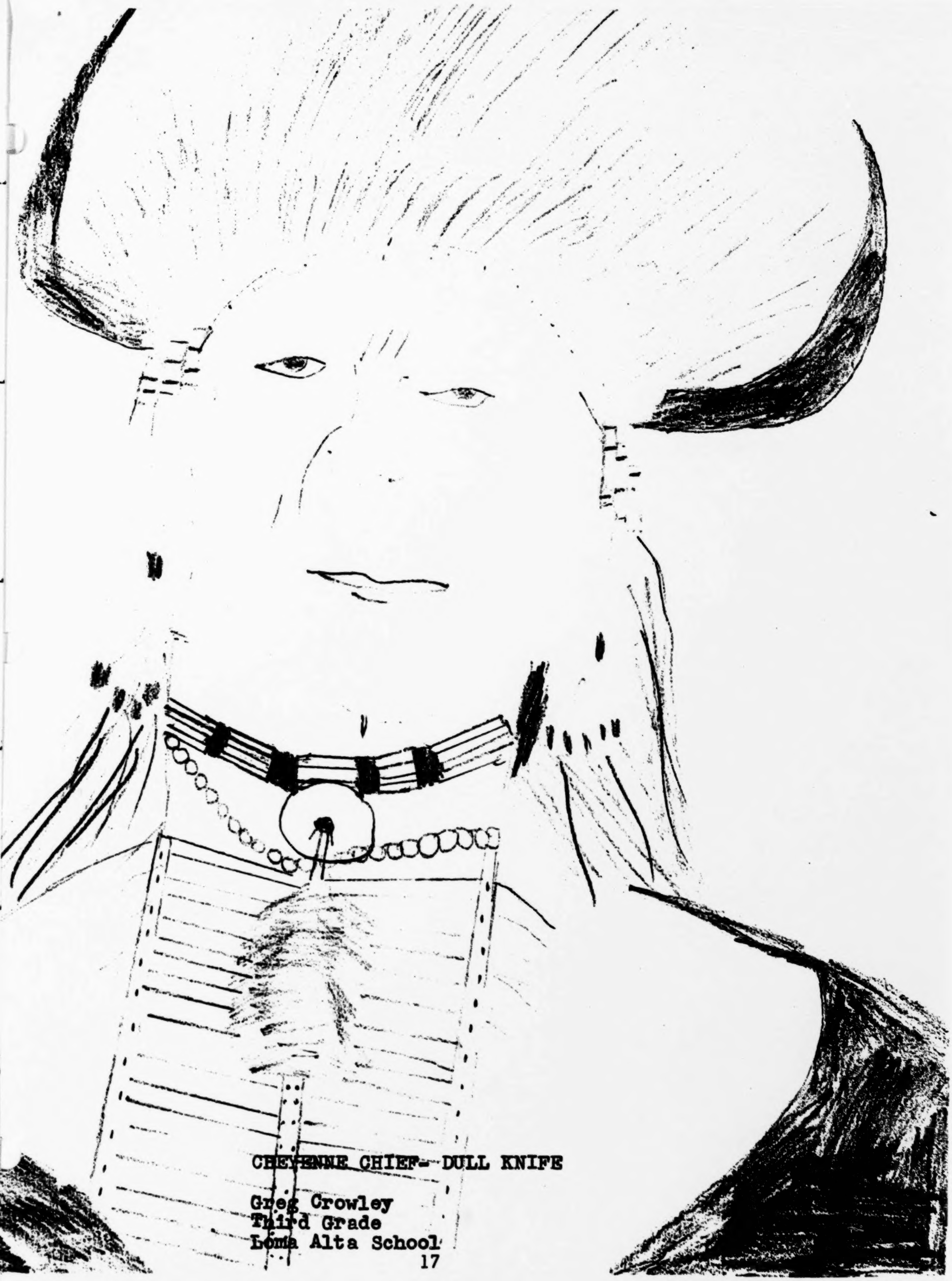
MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
h. How did they communicate? Did they keep records?	Prepare sign language charts. Construct stone, skin, and wood records.	Teacher and Pupil Reference: Fletcher, Sydney, THE AMERICAN INDIAN p. 78 Seton, Ernest Thompson, SIGN LANGUAGE Tomkins, William, UNIVERSAL INDIAN SIGN LANGUAGE
i. What arts, crafts, and recreation did they have?	Learn and play some Indian games. Build a LaCrosse racquet. Create Rhythms.	Mounted Pictures: MW970.1-148 INDIAN CRAFTS AND LORE (17) Pupil Reference: 970.1 Hunt, W. Ben, THE GOLDEN BOOK OF INDIAN CRAFTS AND LORE 970.1 Fletcher, Sydney, THE BIG BOOK OF INDIANS
j. How did the Northeast Indians worship? Did they believe in one God?	Determine after reading legends and other materials what their religion was like.	970.1 Fletcher, Sydney, Lyback, Johanna, INDIAN LEGENDS OF EASTERN AMERICA N.E. (p.104) Note to teacher: Bibliography contains additional pupil and teacher references.

NORTHEAST WOODLANDS

PROCESSES OF CRITICAL AND CREATIVE THINKING

Bloom's Taxonomy
of Educational Objectives:
Cognitive Domain

	Content					
	Knowledge	Comprehension	Application	Analysis	Synthesis	Evaluation
Situation (Time, Place Method) Think about: Pictographs of the Northeastern Woodlands.	What kind of written language did the Northeastern Indian have?	Explain how the Indians made pictographs, starting with the skin.	How did their pictographs reveal their lives and major events?	What tangible evidences of history began here in simple form?	Compare the Northeastern Indian pictographs with the written language of other Indian groups and with the ways we record history today.	Do you think this was the best way for these people to record their history? Why?
Assignments or Questions. Make a pictograph of an Eastern woodland battle. Have a debate on the importance of pictographs.	What do their pictographs describe?		In what ways today do we record events or battles?	Besides speech, what are some of the ways we can communicate?		Why is the use of an alphabet a better written language than pictographs?
Materials Books Leavitt, America and Its Indians, Chapter VI						



CHEYENNE CHIEF- DULL KNIFE

Greg Crowley
Third Grade
Loma Alta School

SOUTHEAST WOODLANDS INDIANS

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
2. SOUTHEAST WOODLANDS		
a. Where did the Southeast Woodlands Indians live? What were some of their major tribes?	Study the U.S. map. Read to learn about the location of this cultural group. Locate on our pictorial special project map. Add data to the summary chart. Note special project #2.________	Pupil Reference: Fletcher, Sydney, THE AMERICAN INDIAN, THE BIT BOOK. (Contains excellent maps) Models: M 728-5 CREEK INDIAN HOME M 728-11 SEMINOLE HOME
b. What kinds of homes did they have? What materials did they use?	Contrast the differences in their houses. Construct a model.	
c. What foods did they eat?	Contrast their foods with the Northeast Indian. Imagine that you are the head of the family. Tell or tape your experiences in obtaining food for your family.	Mounted pictures: P 970.1-66 SEMINOLE WOMEN PREPARE THE EVENING'S FOOD Pupil Reference: 970.1 Estep, Irene, SEMINOLES
d. Did they wear the same clothing the year round?	Draw models of clothing. Prepare an outline pattern.	
e. What tasks did the men, women, and children perform?	Demonstrate the work that each person in the family is responsible for.	Mounted Pictures: 970.1-106 SEMINOLE INDIAN FAMILY
f. How did they travel?	Contrast various canoes.	

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
g. How did they communicate? Did the tribes have a common language?	Discuss their ways of oral expression. Select an Indian name for yourself.	Teacher and Pupil Reference: Tomkins, William, UNIVERSAL INDIAN SIGN LANGUAGE
h. What were their arts, crafts, and recreation?	Design an unusual headdress with your name on it. Play the Plum-Stone Game.	Five plum stones, wooden bowl or basket, and one hundred counters. Pupil and Teacher Reference: Fletcher, Sydney, INDIAN GAMES AND DANCES with native songs p. 71
i. In what ways did they pray?	Sing native songs.	Music: MUSIC NEAR AND FAR, "Canoe Song", p. 91
		Indian Legends of American Scenes by M.E. Gridley

SOUTHEAST WOODLANDS

PROCESSES OF CRITICAL AND CREATIVE THINKING

Bloom's Taxonomy
of Educational Objectives:
Cognitive Domain

	Content					
	Knowledge	Comprehension	Application	Analysis	Synthesis	Evaluation
Situation (Time, Place, Method) Determine the preservation of the culture of the Seminole Indian.	What do you know about the culture of the Seminole Indian?	Why do you think the Seminoles are the only Indians east of the Mississippi River whose culture and traditions have been preserved up to the present time?	How did the isolation of the Seminole contribute to the development of their culture?	What are the things that determine a particular way an Indian culture will develop?	Compare the life of a Seminole Indian with the life of his Florida neighbors.	What is our responsibility toward helping the Indian adapt to our modern way of life?
Questions or Assignments Make a huge poster of Seminole life.						How would you react if you had been living in the Everglades of Florida and were suddenly uprooted and brought to Los Angeles, California?
Materials Books: Leavitt, America And Its Indians.						

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RIVER VALLEY FARMER INDIANS

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
3. RIVER VALLEY FARMERS		
a. Where did the River Valley Indians live? What states?	Examine maps. Illustrate the special project pictorial map.	Pupil and Teacher Reference: LaFarge, PICTORIAL HISTORY OF THE AMERICAN INDIAN
b. What tribes of Indians live in this cultural area? Why did the Indians move from the Eastern Woodlands to the River Valleys?	List the tribes and locate on the map. Indicate where the Indian names have been retained by white men, i.e. states, rivers, towns.	Make a Bingo game of Indian names.
c. What kinds of homes did they have? When were the temporary tepees used?	Collect pictures for a file on homes. Learn about permanent villages.	Pupil and Teacher Reference: LaFarge, PICTORIAL HISTORY OF THE AMERICAN INDIAN, p. 84 Mitchell, Stall, and Snyder, OUR COUNTRY, pp. 2-32
d. How did their foods differ from the Northeast and Southeast tribes?	Study and do research to discover how they developed a shortened maturing period in the growth of corn. Discover how underground pits were used for storage.	Mounted Pictures: P 970.1-45 INDIAN LIFE(24) P 970.1-71 AMERICAN INDIANS (12)
e. What kinds of clothing did they wear?	Compare clothes of River Valley Indians to those we wear in Pasadena. 1. Are there any items that are similar? 2. What materials are the same?	

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
f. What factors influenced their work?	Learn about the effects of metal, tools, weapons, trading, and horses upon their progress.	Pupil and Teacher Reference: LaFarge, PICTORIAL HISTORY OF THE AMERICAN INDIAN, p. 99
g. How did they travel?	Prepare a brief report about the effect of the horse on their ways of living.	
h. What arts, crafts, and recreation did they have?	Construct drums. What materials do we need?	Materials: Nail kegs with skins, gallon tins with inner tubes, thongs or cord.
i. What forms of worship did they use? What place did the altar have in the lodge?	Find out about the sacred bundles-- Who used them? Why? Make prayer sticks...	Pupil Reference: Gifford, Jane, RED FEATHER'S ADVENTURE Materials: Wood, 1" x 4" x 18", for carved prayer sticks.

RIVER VALLEY FARMER INDIANS

RIVER VALLEY FARMERS

PROCESSES OF CRITICAL AND CREATIVE THINKING

Bloom's Taxonomy
of Educational Objectives:
Cognitive Domain

Intellectual Operation

	Content					
	Knowledge	Comprehension	Application	Analysis	Synthesis	Evaluation
Situation (Time, Place, Method) Study: Transportation of the River Valley Farmers - The Horse.	What was their mode of transportation?	Explain how an Indian family moved from one place to another.	How does your car make your life and your family's life easier and more enriched?	How did the horse change the Indians' way of life?	People have to have good transportation to meet the basic needs for life - food, clothing, and shelter. Compare the way these Indians moved, with the way other Indian groups moved, and the way we move.	Imagine you were an Indian boy, left alone without a horse or any mode of transportation. What would you do?
Questions or Assignments Make a report (Oral or written or illustrated poster on the contribution of the horse to the Indian.						What do you think were the best modes of transportation developed by the Indians? What is your vision of the transportation in America in the year 2000?
Materials Book: White, Anne Terry, The American Indian-Chapter 22						

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PLAINS INDIANS

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
4. PLAINS		
a. Where did this group of Indians live?	Name the states. Identify the location on our special project map. Use symbols.	Film: (12 min) Sd 970.1-28 WARRIORS AT PEACE
b. What tribes of Indians lived in this cultural area?	List the present-day states which these areas later became. Write the name on a chart. Include the names that have been retained by the white man on our outline map. Discuss the white man's effect on the Indians.	U.S. map Pupil Reference: 970.1 American Heritage, INDIANSOF THE PLAINS 970.1 Tousey, Sanford, INDIANS OF THE PLAINS p. 34 Fletcher, Sydney, THE AMERICAN INDIAN Chap. VII
c. In what ways did the food and clothing differ from other cultural areas?	Add the various foods to our summary chart. Draw pictures of their dress, craft and lore.	American Heritage, INDIANS OF THE PLAINS p. 34
What was pemmican?		
What were the three ways of hunting buffalo?	Report orally on the methods of hunting buffalo.	Filmstrip: R970.1-13 PLAINS INDIANS - DAKOTA Slides: (2 x 2): K 970.1-2 PLAINS INDIANS (11) Pupil and Teacher Reference: Fletcher, Sydney, THE AMERICAN INDIAN 970.1-Averill, Naomi, WHISTLING TWO TEETH AND 49 BUFFALO 970.1 Bleeker, Sonia, HUNTERS AND THE WARRIORS OF THE PLAINS

MAJOR STUDY AREA	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
(PLAINS)		.970.1 Christensen, Gardell Dana BUFFALO ROBE 970.1 Clark, Ann Nolan, BUFFALO CALLER **Teacher Reference:** Mason, Bernard, DANCES AND STORIES OF THE AMERICAN INDIANS, "Buffalo Dance", p. 148 Mounted Pictures: MW 970.1 - 76 BUFFALO HUNT MW 970.1 - 147 BUFFALO HUNT NOTE: Check Appendix for Mounted Pictures.
d. What were the different kinds of homes in this area?	Compare these houses with those in other areas.	Models: M 728 WICHITA HOUSE M 728-10 BLACKFOOT HOUSE
	Learn how to construct a tepee. What materials did they use? How did they measure the skins?	Pupil Reference: 970.1 Pine, T.S., THE INDIANS KNEW, pp. 8-9
	Science Experience: Why did the Indian leave an opening in the top of the tepee?	Mounted Pictures: MW 970.1-141 INDIAN EQUIPMENT AND IMPLEMENTS.

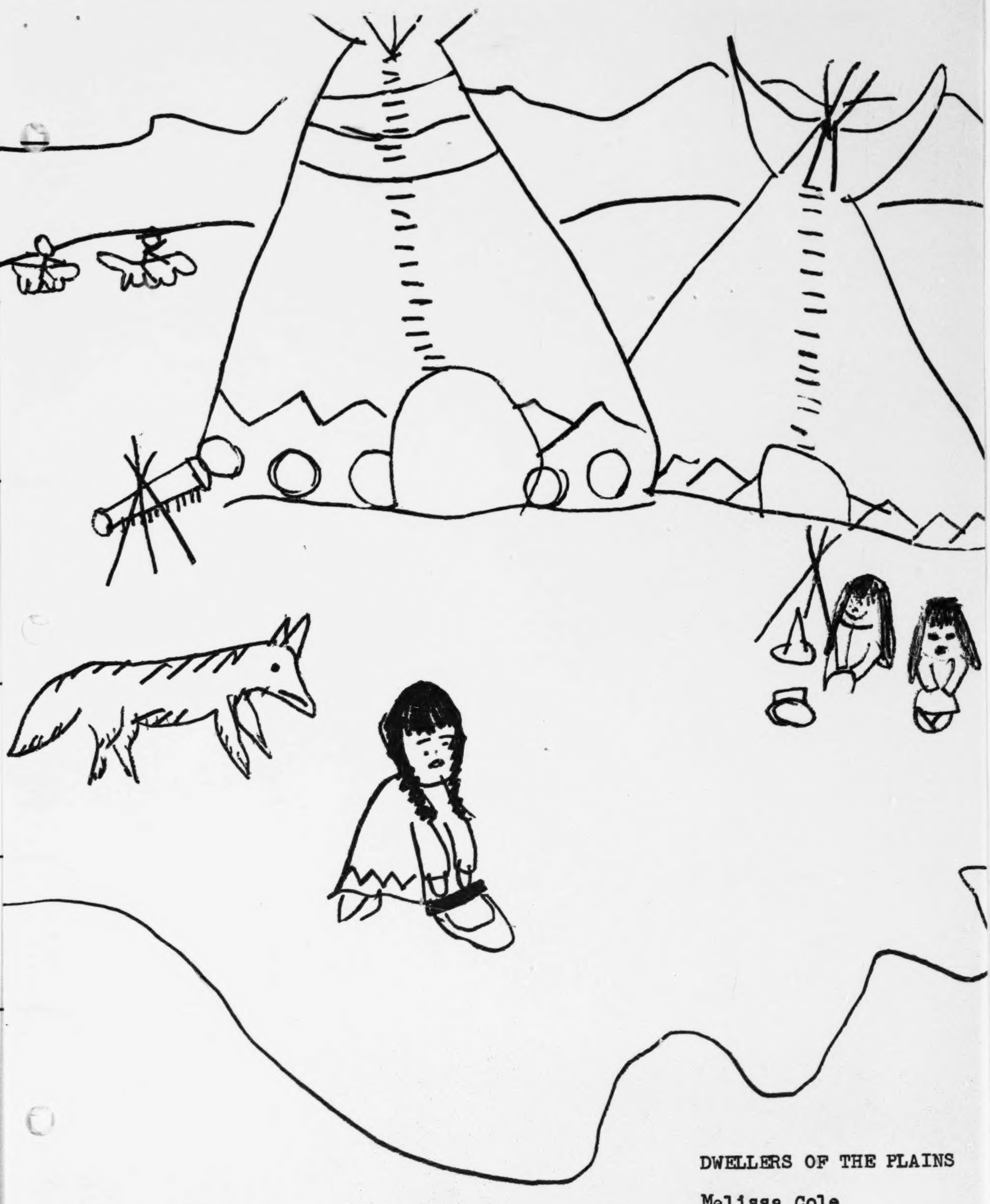
MAJOR STUDY AREA	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
(PLAINS)		
e. What was the work of the men, women, and children?	Classify the work of each one. Compare with the work in other cultural areas.	
f. How did they communicate?	Investigate the beginnings of sign language. What if they hadn't invented an alphabet? Why did they need an alphabet? Read about Sequoyah and how he invented the alphabet. Pantomime an original story and poems in sign language.	Pupil and Teacher Reference: 970.1 Hofsinde, Robert, INDIAN SIGN LANGUAGE(Excellent book depicting use of sign language) Pupil Reference: 92 Marriott, Alice, SEQUOYAH, LEADER OF THE CHEROKEES. Film: Sd 970.7-1 INDIAN MUSICAL INSTRUMENTS (13 min)
g. What were their modes of travel?	Trace development from walking to the use of the horse. Learn about the travois.	
h. What were their arts, crafts, and recreation?	Study the importance of the Sun Dance and the Bull Dance. Improvise rhythms and dances. Read about Guessing Game and Games of Chance.	Pupil and Teacher Reference: THIS IS MUSIC-Grade 3-Dakota Hymn- Page 27
i. How did they worship?	Sing the Dakota Hymn. Note the importance of music in their religion.	Pupil Reference: Vestal, Stanley, HAPPY HUNTING GROUNDS

PLAINS

PROCESSES OF CRITICAL AND CREATIVE THINKING
Intellectual Operation

Bloom's Taxonomy
of Educational Objectives:
Cognitive Domain

	Content					
	Knowledge	Comprehension	Application	Analysis	Synthesis	Evaluation
Situation (Time, Place, Method) Discuss: The nomadic life of the Plains Indians.	Why did the Plains Indians move frequently?	Why did they have moveable homes? Do we have moveable homes today? Why?	Why do people need to move?	Did this ability to move make the Plains Indians warlike or peaceful? Were they swift in actions?	Why did the Plains Indians move more frequently than others?	
Questions or Assignments Make an illustrated chart showing new words you have heard about the Plains Indians.				If you were an Indian Plains boy removed from your home to a river site where there were plenty of fish, would you learn to fish, and to like your new life?	Do many families move today? Why?	When you are able to take care of yourself, are you able to adapt easily?
Materials Books: Fletcher, The American Indian, "The Buffalo Hunt" pp. 78-84 Schneider, Nina and Herman, Science Near and Far, pp. 149-56						Do frequent moves enrich or disturb a person's life? Explain your point of view.



DWELLERS OF THE PLAINS

Melissa Cole
Third Grade
Loma Alta School

NORTHWEST OR FISHERMEN INDIANS

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCE	MATERIALS AND REFERENCES
5. NORTHWEST or FISHERMEN		
a. Where did the Northwest Indians live? What states? What tribes were in this area?	Locate the tribes and our present-day states. Add pertinent information to our cumulative pictorial map.	Pupil and Teacher Reference: 970.1 Leavitt, Jerome, AMERICA AND ITS INDIANS, pp. 23-70
b. How did the natural resources of the Northwest influence the culture?	Explain the term "natural resources." List natural resources: birds, animals, fish, trees, fruits and berries, lakes, rivers and streams.	Filmstrips: R 970.1-11 INDIAN LIFE R 970.1-12 NORTHWEST INDIANS-Salish
c. How did their location affect their lives and the kinds of homes they built? What materials were used?	Learn how the plentiful food supply contributed to their mode of living. Make models of north section gable-roofed homes and the curved roof homes of the southern part of this cultural area.	Models: M-728-17 DENE INDIAN HOUSE M-728-18 HAIDA INDIAN HOUSE Mounted Pictures: P 970.1-109 INDIANS FROM OUR NORTH PACIFIC COAST (8)
d. What clothing was necessary in the different seasons? From what materials was it made?	Contrast the skin robes of the North to the twisted bark and woven wool robes of the South. Here also they made basketry, hats, and woven matting ponchos. No moccasins were used.	

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCE	MATERIALS AND REFERENCES
(NORTHWEST or FISHERMEN)		
e. What were their foods?	List and classify foods. Note the lack of corn. The sea and rivers provided a variety of foods such as fish, whales, porpoises, and sea otters.	
	Dramatize a whale hunt, stressing the ceremony of decorating the blubber chunk with duck feathers and eagle feathers. Perform the ceremony to please the spirit of the whale.	Mounted Pictures: MW 970.1-142 TOTEM POLES AND CANOES
f. How was family tradition depicted and handed down from generation to generation? How did an Indian earn his name? For what did a Totem Pole stand?	Read to find how wealth was the main goal in securing names, position, and status; how names were changed by Potlatch ceremonies. Design and construct totem poles. Create a story about your totem pole. Craft materials: Egg cartons, paints, and brushes.	Pupil and Teacher Reference: White, Anne Terry, THE AMERICAN INDIAN, pp. 122-124 970.1 Leavitt, Jerome, AMERICA AND ITS INDIANS pp. 32-33

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
(NORTHWEST or FISHERMEN)		
g. What goals other than basic needs, motivated these Indians in their work? How was a man's wealth told? For what purposes were gifts used? How did they acquire slaves? What were the war weapons and armor?	Study how they went to war to acquire slaves; the permanency of slavery; the three kinds of weapons--arrows, bone knives, clubs; the armor of folded hides or slats; and wooden helmets.	Pupil Reference: 977 Anderson, Eva Greenslit, STORIES OF OREGON 920 Armin, Jule, ANIMATED NORTHWEST STORIES 970.1 Bleeker, Sonia SEA HUNTERS AND THE NORTHWEST COAST 977 DeLeeuw, Cateau, FEAR IN THE FOREST
What three classes of people were there in the Northwest?	Do research on the three classes of people; nobility, commoners, and slaves.	
h. What different modes of travel were used? What different shaped boats were used?	Make miniature dugouts. Decorate a whaling boat.	
i. What did they do for arts and crafts?	Draw designs to be used on totem poles, boats, homes, copper plates, and baskets.	Teacher Reference: See CRAFT IN OUR SCHOOLS, p. 109
j. What were their religious beliefs? What dances did they have and how did they dress for these?	Learn how the medicine man dramatized journeys by spirit canoe. Discuss the Cannibal Dance.	

NORTHWEST WOODLANDS INDIANS

NORTHWEST WOODLANDS

PROCESSES OF CRITICAL AND CREATIVE THINKING
Intellectual Operation

Bloom's Taxonomy
of Educational Objectives:
Cognitive Domain

	Content					
	Knowledge	Comprehension	Application	Analysis	Synthesis	Evaluation
Situation Time, Place, Method) Draw Conclusions about: The potlatches of the Northwest.	What relics are left of the Northwest Indians?	Why were potlatches important to the Northwest Indians?	Why were these potlatches competetive?	Why did the ceremony of the potlatches make for disharmony?	Why were the Northwest Indians able to build such a high culture?	Of all the Indian cultures learned about so far, in which one would you most like to live and why?
Questions or Assignments Create a potlatch of your own.			What are some parts of our culture today in California that are similar to the Northwest Indian potlatches?	Is it the usual thing to want something as nice as your neighbors have?		
Materials Book: White, Anne Terry. The American Indian. Chapter 24.						

CALIFORNIA AND THE GREAT BASIN INDIANS

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
6. CALIFORNIA AND THE GREAT BASIN (Brief overview) a. Where is the area located that was inhabited by the western Indians, sometimes called Seed Gatherers, Great Basin, Diggers, or California Indians? What present day states were formed from this region?	Locate this area on our special project map. Use decorative symbols to embellish this pictorial map.	U.S. Map California Map Filmstrips: R 979.4-11 EARLY CALIFORNIA INDIANS R 979.4-12 CALIFORNIA MISSION INDIANS Mounted Pictures: P 970.1-97 INDIANS CROSSING SAN FRANCISCO BAY
To whom did the term, "Diggers", apply?	Clarify that the term "Digger" means all primitive tribes.	Pupil and Teacher Reference: 970.1 Leavitt, Jerome, AMERICA AND ITS INDIANS, pp. 71-102
Why did the tribes in this region live differently?	Discuss the influence of climate on vegetation, and the isolation from higher civilized tribes.	
b. In what ways did their homes differ?		California Map
Of what materials were their homes constructed?	Contrast the regional resources of California: desert, valleys, coast, mountains. What is topography?	
c. What foods did these tribes eat?	List foods by areas. Classify the different types of foods the California Indians ate. Add this information to our summary chart.	

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
(CALIFORNIA AND THE GREAT BASIN)		
d. What was their clothing like?		
e. How could the work of these Indians be described? How did they exist without farming? Who gathered the foods? Who did the hunting?	Discuss the division of work. Discover how the lack of contact with farming tribes limited their knowledge of agriculture. Stress their nomadic habits.	Mounted Pictures: SW 970.1-105 CALIFORNIA INDIANS (16) Grass Skirt... Raffia..(make a grass skirt)
f. How did they travel? What kinds of boats did they have?	Discuss the roving nature of these people. Study pictures of their boats. What materials did they use to construct these? Contrast these materials with the Eastern Woodlands.	Mounted Pictures: SW 979.4-35 CALIFORNIA INDIANS (13) Teacher Reference: STATE TEXT Richards, Irmagarde, California Yesterdays, pp. 44-52
g. What were their arts and crafts? What did they do for recreation?	Learn the Stock Game or the Clover Leaf game. Plan to play a quiet Indian game in the room. Plan a lively Indian game to play on the playground. Where did they get the colors for their baskets? Tell an Indian story. The art of storytelling was a favorite among these people.	Pupil Reference: Rambeau, Nancy and John, LONG-AGO STORIES OF CALIFORNIA (A delightful collection of fanciful California tales.) Pupil Reference: Lyback, Johanna R. INDIAN LEGENDS OF THE GREAT WEST, pp. 46-64 (Wonderful legends to enhance the study of the California Indians)

MAJOR AREA OF STUDY (CALIFORNIA AND THE GREAT BASIN)	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
h. What were their religious beliefs?	Relate the influence of their isolation upon the development of religious beliefs and customs? Discuss the importance of the shaman. Who is similar to the shaman in our culture today?	Film: Sd 979.4-17 HUPA INDIAN WHITE DEERSKIN DANCE (11 min) (The white deerskin dance is a prayer for abundant life in the days to follow) Mounted Picture: SW 970.6-10 HUPA INDIAN WHITE DEERSKIN DANCE.

CALIFORNIA GREAT BASIN INDIANS

CALIFORNIA GREAT BASIN INDIANS

PROCESSES OF CRITICAL AND CREATIVE THINKING
Intellectual Operation

Bloom's Taxonomy
of Educational Objectives:
Cognitive Domain.

Content --

	Knowledge	Comprehension	Application	Analysis	Synthesis	Evaluation
Situation (Time, Place, Method) Consult books and films about food of the California Basin Indians. Questions or Assignments Why were the California Indians peaceful? Did the way they obtained their food make life easy for them? Materials Films: Books: Island of Blue Dolphins Scott O'Dell Shedden, Docas Indian of Santa Clara	What was the food of the California Indians as seen in the films and books?	Explain how they made acorns edible.	Why do you think the type of food varied from north to south, along the seacoast? How was food different from that of the Eastern Seaboard Indians?	Was the easy access of the food one reason the California Indians did not seem to develop as much as their Southwestern neighbors? Were the California Indians as resourceful as the other Indian tribes? Why or why not?	How do obstacles lead to the development of a greater civilzation among peoples? Give examples. How have obstacles in your own personal life helped you to become grown-up and independent?	What would you do if you were left on an island all by yourself as the Indian girl in The Island Of The Blue Dolphins?

H- Hopi
N- Navajo

A COMPARATIVE STUDY OF THE HOPI AND NAVAJO INDIANS

Suggested Time - three weeks

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
A. LOCATION Where in the United States did these Indians live? In what states are these Indians located?	Locate this area on our special project map of the cultural area. Discuss the nature of this terrain. What are the characteristics of the desert?	Refer to Hopi section. HO Films: Sd 551-2 THE DESERT (10 min.) Sd 551.58-1 ARID SOUTHWEST (15 min)
What plant and animal life are prevalent on the desert?	SCIENCE EXPERIENCES Study the plant and animals of the desert. Compare with the plant and animal life found in other regions i.e. sea-shore, mountains, and valleys. Make a chart.	Teacher Reference: Fletcher, Sydney, THE AMERICAN INDIAN, p. 48 Pupil Reference: STATE TEXT 4th Schneider, SCIENCE FAR AND NEAR pp. 23-38
How did the lack of water affect their everyday life?	Develop vocabulary - semi-arid, buttes, mesa. Elicit responses from the children. Experiment with evaporation. Prepare the balance of nature. Talk about poisonous and non-poisonous reptiles found on the desert. Note to the teacher: Science activities may be augmented according to the interest of your groups.	Huntington, Harriet, LET'S GO TO THE DESERT. SCIENCE KIT.... Pupil Reference: Butterfield and Brown, MORNING STAR

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES	MATERIALS AND REFERENCES
H-Hopi N-Navajo		
B. HOMES What kinds of homes did they have?	Read books and magazine articles about the type of homes.	Pupil Reference: 970.1 Frazee, M.E., PUEBLO INDIAN HOMES 970.1 Clark, Anne Nolan, MOTHER'S HOUSE
What materials did they use?	View the films and discuss the difference in the homes.	
How were they built? Who built them?	Why did the Navajo have more than one home?	Films: (H) Sd 970.1-21 VILLAGES IN THE SKY (12 min.)
How did their homes differ?	Sketch your version of what their homes looked like. Write a story or poem to accompany your drawing.	Filmstrip: (H) R 970.1-6 PUEBLO VILLAGE (N) R 970.109 THE NAVAJOS
		Films: (N) Sd 970.1-14 NAVAJO INDIANS OF THE PAINTED DESERT
How were their homes furnished?	Do research on the interiors and the furnishings. Construct a diorama of a home. Furnish the house.	
	Sing songs about building the pueblos. Enjoy a recording.	Pupil and Teacher Reference: MUSIC IN THE THIRD GRADE "Building a Pueblo" MUSIC THROUGH THE YEAR

"In My Mother's House", p.45

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES FOR HOPI AND NAVAJO	MATERIALS AND REFERENCES
H-Hopi N-Navajo (B. HOMES (cont'd)		
	Dramatize the building of a pueblo. Arrange a ceremonial for the new pueblo. Invite the other tribes in the classroom. Write invitations in sand painting language. Choose Navajo and Hopi names.	TRANSCRIPTIONS: T 970.1-1 HOSKIM THE NAVAJO
C. FOODS		
What kinds of foods did they eat? How did their foods differ? Where did they obtain these foods? What preparation methods did they use? Who prepared the foods? How did they preserve their food? Did they store their food?	Participate in a play about corn planting and the rituals involved. Examine Indian corn. Grind corn with the metate. Discuss the making of piki bread. Make corn cakes on an electric griddle. Permit each child to roll his own pancake to look like piki bread.	Film: (H) Sd 970.1-20 THE PEACEFUL ONES (12 min) (N) Sd 970.1-7 NAVAJO INDIANS (10 min) Metate and dry corn. Electric griddle, pancake mix..
	Create rhythms related to corn planting, growing, and grinding. Chant poems related to corn rituals. Learn song "My Corn Is Now Stretching Out Its Hands."	Teacher Reference: Poetry about corn. Page 81. Pupil and Teacher Reference: Third Grade STATE TEXT Music Now and Long Ago, p. 88

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES FOR HOPI AND NAVAJO	MATERIALS AND EXPERIENCES
C. HOPI & NAVAJO FOODS AMERICAN HERITAGE Guide, Grade III		BOOK: Bulla, Clyde, Squanto, The Friend of the White Man
Indian corn saved the lives of the first white settlers.	Name as many things as you can that the Indians made out of corn, i.e. bread, pudding, and hominy.	REALIA: Seeds of different kinds of corn. Display samples of squash and pumpkins and their seeds. EXHIBIT: E 633.1-3 CORN
We are indebted to the Indian for such foods as the pumpkin, squash, and maple sugar.	Draw, chart, or write the development of one of the native Indian foods from early times to the present.	BOOK: 633.1 Petersham, M.&M., The Storybook of Corn
Corn, the grain discovered and propagated by the Indians, was greatly responsible for the growth of the western hemisphere.	Discuss the by-products of corn. (cereals, glucose, starch, paper, cloth, food for livestock)	FILMS: 633. 1-11 GRAINS THAT BUILT A HEMISPHERE (11min) 631-7 CORN FARMER (10 min)
	Discuss contributions of American inventors, i.e. Eli Whitney, Cyrus McCormack.	MOUNTED PICTURES: P 633.1-7 CORN (5) W 633.1-8 HARVESTING CORN IN THE U. S. A.
	Relate the importance of American scientists in developing new products from corn.	

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES COMPARE HOPI AND NAVAJO	MATERIALS AND REFERENCES
C. FOODS (Cont'd)		
What meat did they eat? How did they obtain this meat? How did they prepare it?	Find out about the rabbit hunt of the Hopis. Contrast with the sheep-herding of the Navajos. Act out a rabbit hunt. Imagine that you are a Navajo sheep herder. Pantomime your activities.	Pupil Reference: 970.1 Frazee, M.U., PUEBLO INDIAN FOODS Filmstrip: (H) 970.1-11 INDIAN LIFE (N) 970.1-15 SOUTHWEST INDIANS
	Express your thoughts about a rabbit hunt in writing. Construct a drying rack. What materials do we need? What is the purpose of this rack?	Mounted Picture: P 970.1-82 HOPI INDIANS HUNTING WITH RABBIT STICKS Teacher Reference: Shannon, Terry, RUNNING FOX Goddard, INDIANS OF THE SOUTHWEST
What kinds of fruits and vegetables did they have? How did they preserve their fruits and vegetables?	Discuss their fruits and vegetables. Are they any different from ours? Dry a pumpkin rind in the sun.	Pupil Reference: (H) James, Harry, A DAY WITH HONAU (H) James, Harry, A DAY WITH POLI (H) Butler, Eva L., TWO LITTLE INDIANS DIP THEIR SHEEP NOTE TO TEACHER: Refer to Audio-Visual Catalog, THIRD GRADE, pp. 26-35

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES COMPARE HOPI AND NAVAJO	MATERIALS AND REFERENCES
D. CLOTHING		
From what raw materials was their clothing made? How were the raw materials prepared? What did the women wear? The men? The children?	Study the mounted pictures on clothing. Read stories of clothing, including teacher-prepared materials.	Teacher reference: See A.V. Catalog-THIRD GRADE
	Plan to dress like these Indians. What materials do we need?	Pupil Reference: 970.1 Frazee, M.U. PUEBLO INDIAN CLOTHING
What special clothing was worn for ceremonies and different seasons of the year?	Gather samples of raw materials from which their clothing was made.	Films: (H) Sd 970.1-19 TRIBE OF THE TURQUOISE WATERS (12 min) (N) Sd 970.1-23 WEAVERS OF THE WEST (23 min)
	Draw a child's outline figure. Decide what clothes are needed for your figure. Is it to be a Hopi or a Navajo? Is this for everyday or a special occasion? What color will you use? Tell what your Indian will be doing.	

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES FOR HOPI AND NAVAJO	MATERIALS AND REFERENCES
D. CLOTHING (Cont'd)		
Where did they get their dyes? What do they use for designs?	Discover what the Indians used for dyes. Read books. Look at pictures. Experiment with a flower or a plant.	Teacher Reference: Refer to AV Catalog, THIRD GRADE. Mounted Pictures, pp. 28-35 Mounted Picture: (H) P 970.1-53 THE HORSE TRADER
E. TRANSPORTATION AND COMMUNICATION		
What modes of travel did they have, Why did they need to travel?	Prepare an illustrated time line about their transportation.	Teacher Reference: Brewster, FIRST BOOK OF INDIANS Tomkins, UNIVERSAL SIGN LANGUAGE
How did they communicate? What factors influenced their communication?	Trace the development of communication. Study their sign language.	
F. ARTS AND CRAFTS	View the films. Create rhythms. Write stories about pottery and basket-weaving.	Pupil Reference: Clark, Anne Nolan, LITTLE BASKET MAKER Butterfield, and Brown, MORNING STAR Pueblo Pottery, pp. 44-61.
How did their geographical location influence their arts and crafts?	Work with clay. Make a pottery bowl. Prepare a design based on the Hopi life.	Films: (H) Sd 970.1-12 POTTERY-MAKING IN INDIAN PUEBLO (18 min) (H) Sd 970.1-13 HOPI ARTS AND CRAFTS
Why did the Hopi develop pottery-making to such a high level?		

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES FOR HOPI AND NAVAJO	MATERIALS AND REFERENCES
F. ARTS AND CRAFTS (Cont'd)		
What caused the Navajos to become skilled silversmiths?	Read teacher-prepared materials about the silversmith. Look at the pictures. What designs did the silversmith use? Make your own designs. Discuss the importance of turquoise to this art.	**Mounted Picture:** **MW 970.1-141 THE NAVAJO SILVERSMITH** **MW 970.1-94 SILVERSMITH** **MW 739-1 NAVAJO INDIAN SILVER JEWELRY**
Why was rug weaving important to their way of life? This art was one of the bases of their economic independence.	Illustrate the development of the finished product, the rug, from the natural resource, the sheep. Talk about economics. What makes a tribe independent?	**Mounted Picture:** **970.1-29 NAVAJO RUG DESIGNS** **970.1-98 RUG WEAVER** **Teacher Reference:** **AMERICAN HERITAGE GUIDE, THIRD GRADE pp. 13-14**
G. RELIGION AND CEREMONIALS		**Films:** **(H) Sd 970.1-16 SOUTHWESTERN INDIAN DANCES** **(H) Sd 970.1-8 HOPI INDIANS (10 min)** **(N) Sd 970.1-22 NAVAJO DANCERS (11 min)** **EXHIBITS: M 970.1-1 to 970.1-21 KACHINAS....** **Phonograph Recordings:** **(H) PR 970.1-3 BUTTERFLY AND EAGLE DANCES** **(N) PR 970.1-4 NATAY, NAVAJO SINGER**
How did the Hopi and Navajo practice their beliefs? How were their religious beliefs related to Nature?	Study the ceremonials. Read about about their beliefs in spirits. See films about religious customs. Discuss the importance of rain in the Hopi religion. Learn the Rain Dance. Stress the significance of the Kachinas in their lives. Make a mask, or a doll. Review safety rules for construction Measure the required wood. Relate arithmetic problems to the construction of the Kachinas. Assemble tools and equipment.	

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES FOR HOPI AND NAVAJO	MATERIALS AND REFERENCS
G. RELIGION AND CEREMONIALS (cont'd)		
		Pupil Reference: James, Harry, THE HOPI INDIAN BUTTERFLY DANCE Butterfield and Brown, MORNING STAR, pp. 118-128 970.1 Fellows, LAND OF LITTLE RAIN 970.1 H. Hunt, Gen., INDIAN CRAFTS AND LORE
What was the Kiva of the Hopi?	List the uses of the Kiva? It was used as a joint clubhouse, church, council room, healing room, and work room. Dramatize the ritual of the purification in the sweat house.	Pupil Reference: Cary, David, RED FEATHER
What was the importance of the Navajo sand painting?	Study pictures of sand painting. Explore for different kinds of sand. Experiment with colorings for sand painting. Turquoise had special meaning to the Navajos.	Pupil Reference: Buff, DANCING CLOUD, pp. 68-75
What was the Yeibechai?	Relate the significance of this dance to their lives.	

<table>
<tr><th>MAJOR AREA OF STUDY</th><th>CONTENT AND EXPERIENCES OF THE HOPI AND NAVAJO</th><th>MATERIALS AND REFERENCES</th></tr>
<tr><td>(RELIGION AND CEREMONIALS - cont'd)</td><td></td><td></td></tr>
<tr><td>What were some of the important ceremonials for the Hopis and the Navajos?</td><td>Dramatize<table><tr><th>HOPI</th><th>NAVAJO</th></tr><tr><td>Rain Dance</td><td>Prayer Stocks (Dances)</td></tr><tr><td>Snake Dance</td><td>Purification</td></tr><tr><td>Kachinas</td><td>Eagle Dance</td></tr><tr><td>Corn Dance</td><td></td></tr></table></td><td></td></tr>
<tr><td></td><td>Construct Prayer sticks. Relate the ways they are used to their taboos, and superstitions of the Indians.</td><td>Materials:
Sticks, feathers, wrappings, tempera.

Note to Teacher:
See Appendix, page 103 for instructions.</td></tr>
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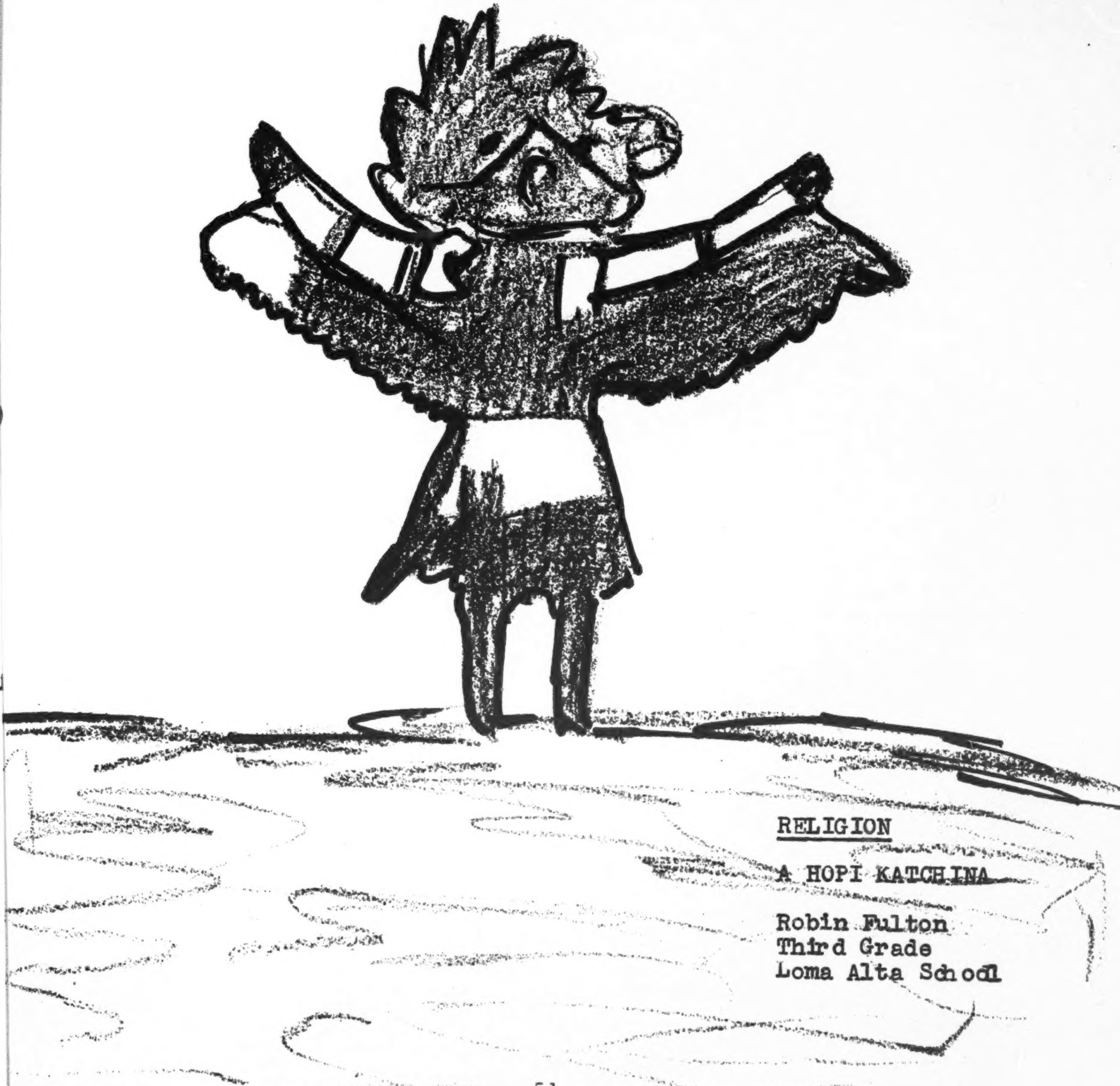
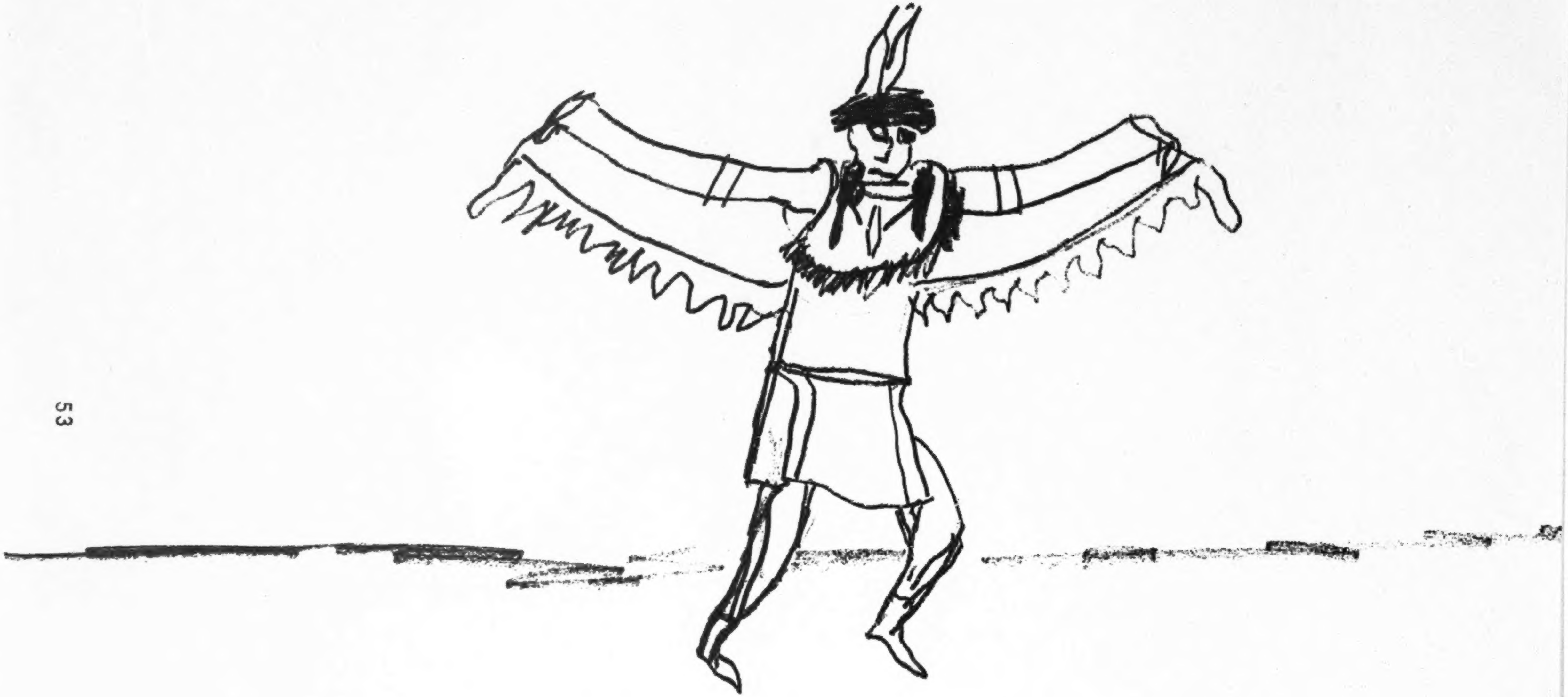


RELIGION

A HOPI KATCHINA

Robin Fulton
Third Grade
Loma Alta School



CEREMONIES

The Eagle Dancer- Navajo

Chris Coulter
Third Grade
Loma Alta School

OUR RESPONSIBILITY TO THE AMERICAN INDIAN

MAJOR AREA OF STUDY	CONTENT AND EXPERIENCES FOR HOPI AND NAVAJO	MATERIALS AND REFERENCES
THE NAVAJO AND HOPI OF TODAY...		
What is our responsibility to the Indian?	Think critically to determine our responsibilities.	Navajo Kit--Junior Red Cross
What are some of the problems facing the modern Indian?	Analyze the needs of these people. List the specific aids now in effect.	Films: (N) Sd 970.1-9 NAVAJO LAND (N) Sd 970.1-24 NAVAJO, A PEOPLE BETWEEN TWO WORLDS.
The Indians progressed from food-collecting nomads to gardeners, to agriculturalists, then to modern wage earners.	Report briefly on one of the four phases: Nomadic Pastoral Agricultural Modern	Teacher Reference: AMERICAN HERITAGE GUIDE, THIRD GRADE, p. 18
Is the Indian prepared to live in the world of today as a modern wage earner?	Write letters for publication about the Indians:	Tape Recording: TR 970.1-1 Andrew, Begory, Navajo (This is Your Life Series)
Does he need more education to adjust to world progress? Are we providing the type of educational program to best prepare the Indian to live in the modern world?	The Bureau of Indian Affairs Department of the Interior Washington, D. C.	

SOUTHWEST INDIANS -- HOPI AND NAVAJO

SOUTHWEST INDIANS

PROCESS OF CRITICAL AND CREATIVE THINKING
Intellectual Operation

Bloom's Taxonomy
of Educational Objectives:
Cognitive Domain

	Content					
	Knowledge	Comprehension	Application	Analysis	Snythesis	Evaluation
Situation (Time, Place, Method) Do research in the religious ceremonies of the Southwest Indians. Questions or Assignments What religious beliefs did these Indians of the Southwest have? Should we show respect for other people's religious beliefs? Why?	What were the chief gods of the Southwest Indians? What symbols did they use to represent these gods?	How was their religion related to the worship of nature?	What place did the dances, songs and chants have in their religion?	What place do chants (prayers) and music have in our religions today?	Compare religions of various Indian groups. Why is freedom of worship such as we have in America, a fundamental human right?	If a Hopi or Navajo Indian moved away from his home do you think he would take his religion beliefs with him? Would you? Why or why not? Why do human beings yearn for religion?

Materials:
Films: → See preceding page.
Dances: → See preceding page.
Books: Fellows, Land of Little Rain.

2

INDIAN AND "AMERICAN" TRAITS

Introduction

This section on The American Indian compares some of the traits, values, and ideals of the American Indian with those of Americans of non-Indian extraction. Since background, education, religion, and other cultural forces differ in each group, only general similarities can be noted by teachers.

It is possible, however, to use the Indian culture as an educational basis to compare in a broad sense the traits and talents of the indigenous population with the "American" culture that is primarily European in origin.

Information on Foods

Indian Foods -- An American Heritage

..Indian corn saved the lives of the first white settlers.

..Corn, the grain discovered and propagated by the Indians, was greatly responsible for the growth of the western hemisphere.

Film: Sd 633.1-11 Grain That Built A Hemisphere

Book: 633.1 Petersham, M. & M., The Story Book of Corn

..We are indebted to the Indian for such foods as the pumpkin, squash, and maple sugar.

An American Trait: A willingness to investigate and explore new ideas -- an acceptance and ability to improve upon these ideas.

Questions

..Name as many things as you can that the Indians made out of corn, i. e. bread, pudding, and hominy.

..How many more things have we produced from corn? i.e. cereals, glucose, starch, paper, cloth, food for livestock.

Experiences

..Draw, chart, or write development of one of native Indian foods from early times to present times.

...Show contributions of American inventors, i.e. Eli Whitney.

..Discuss role of American scientists in developing new products from corn.

Indian Arts and Crafts--From American Heritage Guide, Grade III

..Baskets, potter, jewelry, rugs, masks, wood carvings, leather work, usage of feathers as a decorative art, and sand paintings have made a priceless cultural heritage.

..Indian artifacts were fashioned by skillful, patient people for a genuine need with a spiritual meaning.

An American Trait: Pride in producing work well done.

Questions

..How do you feel when you complete a fine paper or a beautiful picture?

..What did you do to get this kind of a result?

..Why do you think the Indians were so successful in producing beautiful pieces? i.e. genuine need for article; it was functional; it was handcrafted; to them it had spiritual meaning.

..Do mothers today make our dishes, cloth for our clothes, blankets, and rugs? Why or why not?

..Does this make these articles less desirable?

..Name some of our fine products.

...Stress the need for mass production and that this is one of the factors in American leadership.

..Do Americans take pride in the quality and beauty of both factory and handcrafted products?

Experiences

..Make a beautiful artifact, i.e. mask, pottery piece, carving.

...Encourage patience and pride

..Visit Southwest and other museums.

..Make a display of Indian artifacts and others that reflect Indian influences.

..Bring in pictures for appreciation.

Pictures: LaFarbe, John, Spearing Fish

.. Visit Southwest and other museums.

.. Make a display of Indian artifacts and others that reflect Indian influences.

.. Bring in pictures for appreciation.

Picture: LaFarge, John, Spearing Fish

.. Press colorful flowers on absorbent material to produce natural dyes as practiced by the Indians.

Information on Literature

Indian Names, Myths, and Legends -- An American Heritage

.. Help children to wonder, marvel, and mull over the beauty of Indian names that have enriched our vocabulary, i. e. Mississippi River (Great River), Missouri (Big Canoe People), Potomas (Trading Place), and Susquehanna (Tribe of the Tall Indians).

Book: 551-8 Heath, Monroe, Great Americans At A Glance
Great American Rivers

.. Indian myths and legends are as beautiful and meaningful as those found in any other part of the world. These stories as told by father to son, through the generations, attempted to explain the wondrous ways of nature.

An American Trait: Appreciation of the beautiful.

Questions

.. What Indian names have you heard?

.. Locate on maps and globes places with Indian names.

.. Why do you think our government has kept these names.

.. How did the Indians communicate? i. e. word of mouth, pictures, symbols, signs.

.. Do you think an Indian boy or girl could have as many stories as you? Why or why not? i. e. No. We have books and many libraries -- one of our privileges we can enjoy.

Experiences

.. Read Indian stories.

.. Dramatize myths and legends.

Books: 028.5 Johnson, E., and Scott, C., Anthology of Children's Literature (teacher's reference)
"Little Burnt-Face"
"Locust and the Coyote"
"Why There Is A Hare in the Moon"

784 Follett Publishing Company, Music Across Our Country
"Appeal to the Sky God", p. 38

See Music in the Third Grade, Pasadena City Schools, 1962.

.. Children choose beautiful Indian names from nature.

.. Try making up a simple myth to explain some simple phenomena in the room.

... "How the Clock Got Its Tick"

... "Why the Shadow Dances Through the Window"

.. On a large map trace the possible route of migration from Asia to North America and other areas where early man settled. Represent the various tribes by pictures or symbols on a large map of North America.

.. Mark and label places using Indian names today.

Information on Economic Life

Indian Economic Life As An Influence On Our American Heritage

.. Indians were inveterate traders of pottery, hides, shells, rugs, and furs between themselves and with the white man for trinkets, metal tools, cloth, and guns.

.. The white man learned much from the Indian but unfortunately used this perceptiveness to the disadvantage of the Indian.

.. Stress the relationships between geographical areas including climate and topography. Consider distinctive ways of life developed by the various Indian groups as manifested by their food, shelter, clothing as well as art and crafts.

An American Trait: He is often ingenious, perceptive, and has business acumen.

Questions

.. Did the Indian have money in a bank?

.. How then did he get the things from other Indians and from the white man?

.. Did you know that we live more comfortably than most other people in the world? Name as many reasons as you can why you think this is so, i. e. American character, natural resources, and varied climatic conditions and soils.

.. Do we work hard as the Indians? Explain, i. e. yes, but in a different way. Great American inventiveness has produced machinery to take care of much of the physical labor. This has left time for further technical pursuits, family life, and for leisure work and play.

Experiences

.. Barter and trade as Indians.

.. Play store as Americans -- discuss advantages for this day and age.

.. Use small cash register, toy money, and scales.

.. Talk about machines some of their parents might use in their businesses.

.. Weave a rug. Note time element. (Children will see why it would not be feasible to produce handcrafted products for mass consumption.)

Information on Religion

Indian Religion -- An American Heritage

.. Today we can well ponder and perhaps adopt the Indians' humility in the belief that he was but one small part in the whole pattern of nature.

.. The Indians' identification with nature was a source of spiritual strength to him.

.. We can inspire this feeling in our children through the reading of beautiful poetry and literature.

Books: 028 Johnson, E., and Scott, C., Anthology of Children's Literature
762 Longfellow, H.W., Hiawatha's Childhood

.. The Indians believed they would become stronger and their search for food more successful if they called upon the powers of nature through song and dance.

Book: State Text, Music Now and Long Ago, Third Grade
"My Corn Is Now Stretching Out Its Hands", p. 88

.. We should help the children appreciate and respect the good and the beautiful in beliefs other than our own.

.. Medicine, illnesses, and religion were interrelated and closely bound to the supernatural.

An American Trait: Respect, tolerance, and the desire to know about other beliefs and ways of life.

Questions

.. Do you know anyone who goes to a different church or school than you?

.. Have you told him some of the nice things that happen at your church?

.. Has he told you anything different about his church or school?

.. How do Indian songs sound to you?

.. Do some of our songs sound as if we might have used their song ideas?

Records: Cadman, Charles W. , "The Land of the Sky Blue Water"
Friml, Rudolf, "Totem Tom-Tom"
McDowel, Ed. , "Woodland Sketches"
Skilton, Chas. S. , "War Dance of the Cheyennes"

.. When were Indian dances performed?

Book: Mason, Bernard S. , Dances and Stories of the American Indian (teacher reference) (on order)

Experiences

.. Compose an Indian song and enjoy its simple, chant-like melody, i. e. of thanks, about beauties of nature, and others.

.. Make up an Indian dance, relate it to a special need and enjoy the primitive movements and rhythms.

.. Make Indian musical instruments to accompany the above.

Information on Government and the Indian

Early Government of the Iroquois Indians

.. The family was all important.

.. Today it is the core of American life, i. e. compare to present day family life.

.. Authority was vested in the mother.

.. Families organized into clans -- compare to our local law.

.. In 1570 five powerful tribes in upper New York banded together and formed the "League of Five Nations".

Goals

... Establish mutual peace among themselves.

... Fight a common enemy.

... Improve their own living and moral conditions.

... Promote unity.

Organization

... Forty-nine chiefs were chosen to represent the five tribes.

... A unanimous decision was required for all actions.

... That this strong and successful organization affected certain proposals for the United States Constitution is claimed by some historians.

.. A war chief was not necessarily a government chief (sachem). Compare to our President in times of peace, of war.

Questions

.. Do you think tribes in other sections of the United States would have been better off if they had organized? Why?

.. How many ways could it have helped them?

.. Name some tribes that did have different forms of government and tell about them (Kiva councils).

.. What was a pow-pow? i. e. a group of Indians who made the laws; a council.

.. What do we have today that is like a pow-wow? i. e. representative groups to formulate laws from school to federal level.

Experiences

.. After studying who gets to go and what you will do, hold a pow-wow.

.. Choose members to attend a council of "The Five Nations" after studying womens' and mens' roles. Be sure to have good problems to talk over. Make laws. Make decisions.

.. Compare responsibilities of each member of an Indian family, with the responsibilities of each member of your family.

. **Modern Government and the Indian**

.. The President, with the consent of the Senate, appoints the Commissioner of Indian Affairs.

.. The Bureau of Indian Affairs is under the jurisdiction of the Department of the Interior.

.. The Bureau's general responsibility to the Indian is to...

... educate him to manage his own affairs intelligently.

... free him from special controls and give him status and opportunity equal to that of other United States citizens.

.. Specific aids to the Indian now in effect -- a belated, but efficient program is shaping up.

... 1924 - All Indians were declared citizens with the right to vote.

... 1934 - Indian Reorganization Act prevented further loss of land.

... Credits and loans are now available.

... If proved capable, the Indians can manage their own affairs (two-fifths now are living off the reservations).

... They can obtain legal counsel and negotiate with the federal or local governments.

... They are educated in proper use and management of their land.

... There is improved irrigation.

... They are educated in road, forest, and soil management.

... They are given title to all minerals found on reservations.

... They have increased medical care.

... New hospitals have been established.

... There is improved education -- more and better equipped schools.

... Adult education is now provided.

... Books and libraries are available.

Questions to develop an awareness of our responsibility to the Indian

.. Do you think we should do all these things for the Indians? (See above list.)

.. Can you think of more ways the government might help?

.. How can you help the Indian? i.e. Bring contribution for Navajo Kit -- Junior Red Cross project, study and learn about living conditions on the reservations.

APPENDIX

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SUGGESTED SIX WEEK PLAN FOR INDIAN UNIT STUDY

(1st, 2nd weeks) Six Cultural Areas

1st week M.	T.	W.	Th.	F.
-Read story to class. -Explore room-books, pictures and reading related to this unit. -Discuss what they wish to study. Make class charts of what they wish to know.	-Children read books to find out information. -Report on findings. -Continue class charts. -Start committee work, on interests.	-Continue Committee work. on interests. -Discuss standards of committee work. Plan work Clean-up Evaluation -Begin Indian Dictionary and illustrated class chart.	*Resource Person speaks on anthropology. -Children start huge map of the United States-seven cultural areas. -Write stories about the Indians.	-Have creative activities related to the unit-songs, dances, creative writing. *Art supervisor gives art lesson.
2nd week. M. -Show films on Audio-Visual materials. -Discuss films. -Chart main ideas from Audio-Visual materials. -Children read books for their reports. *Physical Education Supervisor gives help.	T. -Participate in Committee work. -Have arithmetic related to Indians. -Music Supervisor gives help in music.	W. -Committee work continues. -Huge summary chart of Indians is begun. -Science related to the unit is developed.	Th. -Committee work continues. -Large map of U.S. is brought up to date.	F. -Have creative activities related to the unit-songs, dances, art, creative writing.
3rd. Week M. -Hopi and Navajo Indian. -Introduce this study of Indians through film. -Discuss contribution of Hopi and Navajos. -Plan what children want to find out on charts.	T. -Plan trip to Southwest museum. Standards- What to look for. Plan committees: Pottery Baskets Jewelry Homes Clothing -Draw pictures of what they wish to see at the museum.	W. *Trip to Southwest Museum.	Th. -Discuss trip- -Committees report on the trip. -They write a letter of thanks to the guide. -They meet in committees to plan next steps. -Read about Southwest Indians.	F. -Committees meet - work on activities. -They give themselves Indian names. -Create dances, songs, or poems.

SUGGESTED SIX WEEK PLAN FOR INDIAN UNIT STUDY

Six Cultural Areas

	M.	T.	W.	Th.	F.
4th week	-Read books -Use Audio-Visual materials -Discuss what they have questioned about.	-Meet in committees. -Evaluate committee reports. -Write a story about the Hopi and Navajo Indians.	-Meet in committees. Work on huge map, summary chart, make Kachina masks. Have arithmetic related to the unit.	-Meet in committees. -Continue on work from previous day. -Have science related to the unit.	-Make pottery bowls. -Tell Indian legends, poems, or stories. Dramatize.
5th week	-Finish pottery bowls. -Use Audio-Visual materials. -Read books -Write a story or poem, or play.	-Meet in committees. -Read Indian books. -Illustrate Indian Dictionary.	-Meet in committees. -Read Indian books. -Have science related to the unit.	-Meet in committees. -Read Indian Books. -Write a story or poem for your own book.	-Tape original stories or poems. -Work on huge summary chart and large U.S. map. Finish these, if possible.
6th week	-Plan Television presentation: Dramatic Play -Taped reports or stories -Songs, dances, poems.	-Practice for Television presentation on Wednesday. -Read books on Indians. -See Audio-Visual materials.	*Closed Circuit Television at Los Angeles State.	-Evaluate success of Television closed circuit program. -Read Indian books. -Sing songs.	-Summarize what they enjoyed most in study. -Have an Indian fruit snack of apricots or peaches. -Sing songs. -Chant poems. -Do dances.

POETRY

Grass on the Mountain

Oh, long, long
The snow has possessed the
mountains.

The deer have come down and the
big-horn,
They have followed the Sun to the
south
To feed on the mesquite pods and
the bunch grass.
Loud are the thunder drums
In the tents of the mountains.

Oh, long, long
Have we eaten the seeds
And dried deer's flesh of the summer
killing.
We are wearied of our huts
And the smoky smell of our garments.

We are sick with desire of the sun
And the grass on the mountain.

--Anthology of World Poetry
Translated from Paiute
Indian - May Austin

The Navajo

The Navajo lives in his lowly hogan,
That must face the rising sun.
He sleeps on a rug on the hard dirt floor,
When his work for the day is done.

He roams about with his little band
Of ponies and goats and sheep.
He knows the country for miles around,
And the trails that he should keep.

The cares of the world are not for him.
He studies the earth and the sky.
And he lives his life in a simple way,
As the months and years go by.

--Agnes Davenport Bond

Poems from Chi-Wee

Out in the desert the sand
whirls free
And the breezes blow with a
deep, glad sound,
And the view is open for all
to see--
With a border of misty hills around!

Out in the desert the air is sweet
With the tang of campfires burning low,
And countless trails of many feet
Through sage and sand and
mesquite go!

--p. 29

Out of the earth of the desert
I came;
Gray was my color and clay was
my name;
But little hands moulded and
formed me with care,
And now I have beauty and color
most rare!

--p. 144

Round the cozy hogan blaze
Tales are told of other days
While the dark'ning desert sky
Echoes to the night hawk's cry!

--p. 204

When the gray clouds hang on the
mesa top
And hidden for days is the great,
round sun,
Then the rains come down with never
a stop,
And glad little streams in the
desert run.

--p. 51

Poems from Chi-Wee

The night sky is a hogan wide,
With roof of deepest blue;
Poked full of tiny, little holes
Where stars come peeking through!

--p. 115

Out in the desert we'll go today--
A-hunting, a-hunting, ho! ho!--
We'll frighten the lizards and
snakes away;
We'll kick up the dust 'til the sage
turns gray,
We'll laugh and we'll sing, for our
hearts are gay!
A-hunting, a-hunting we'll go!
We'll go!
A-hunting, a-hunting we'll go!

--p. 216
Grace Moon

Songs of the Pueblo Indians

The sunflower waves
So did the corn wave
When the wind blew against it,
So did my white corn bend
When the red lightning descended
upon it,
It trembled as the sunflower
When the rain beat down its leaves.

--The Turquoise Trail
Alice Corbin Henderson

Song of the Rain Chant

Far as man can see,
Comes the rain,
Comes the rain with me.

From the Rain-Mount
Rain-Mount far away,
Comes the Rain,
Comes the rain with me.

O'er the corn
O'er the corn, tall corn
Comes the rain,
Comes the rain with me.

'Mid the lightnings,
'Mid the lightning's zigzag,
'Mid the lightning flashing,
Comes the rain,
Comes the rain with me.
'Mid the swallow,
'Mid the swallows blue,
Chirping glad together,
Comes the rain,
Comes the rain with me.

Through the pollen,
Through the pollen blest,
All in pollen hidden,
Comes the rain,
Comes the rain with me.

Far as man can see
Comes the rain,
Comes the rain with me.

--Navajo (Medicine
Man) Chanter

Beautiful Brown

Brown is a beautiful color.
It is the color of chocolate cake,
Of thick, juicy steak,
Of the spot on a song sparrow's breast
Of the beautiful golden California hills,
Of my lovable dog,
Of a cute, fluffy kitten,
Of pretty, soft hair,
Of my smooth, silky dachshund,
Of a wobbly-legged colt,
Of the falling leaves in autumn,
Of freshly plowed ground,
Of the desert at dawn,
Of a branch, with a squirrel on it,
Of someone's eyes,
Of the Indian pueblos,
Of a hiding, spotted fawn,
Of lovely young trees,
Of the design in an Indian rug,
Of the bag holding a yummy lunch,
Of rocky beaches on a hot summer day,
Of the round, smooth Indian bowls,
Of the frisky bear cubs,
Of the Grand Canyon walls,
Of the Navajo hogans,
Of high, pointed pinnacles,,
Of sleek, velvety cedar waxwings,
Of lazy, fluttering butterflies.

Brown is a beautiful color.

--Third Grade, Willard School
Mrs. Cora Wilson
May 20, 1960

The Mocking Bird

The mocking bird is a wag.
He trills and he teases,
And he's far too free
As he mocks his friends
From the tallest tree.
From the topmost bough
He springs in the air,
Too full of song
To stay perching there.

Two Little Hopi
Elizabeth DeHuff

Home

May it be delightful, my house,
From my head to my feet,
May it be delightful!
All above me, may it be delightful
All around me, may it be delightful
May it be delightful and well, my fire,
May it be delightful, as I walk about my hous
May the path of the sun lead ever and always
In peace to my house.

Bareback

The winds ride bareback
Swinging lassos.

Their reins hang loose
Their knees cling tight

The trees bend down--
Behind rides the rain.

--The New Poetry
William H. Simpson

Lujan Returns

"O come now, Sun Mother!
O come now, Sun Father,
Mother--Father of all life,
We await thee!
We await thee!

We greet thy blessedness on this new day,
This new day which is thy gift.
We return thanks for thy warmth
We return thanks for thy gift
We return thanks for thy warmth
We return thanks for thy life-giving qualities.

O come now, Sun Mother!
O come now, Sun Father!
Mother--Father of all life,
Thou art present."

--Bernardine Kelly

Song of the Open Road

Afoot and light-hearted, I take
to the open road,
Healthy, free, the world
before me,
The long brown path before me
leading wherever
I choose.

--Leaves of Grass
Walt Whitman

If I Could Dig Holes Like a Rabbit

If I could dig holes in the ground
like a rabbit,
Do you know what I'd do?
Well, I'd dig a deep hole....
Right under that tree....
And then I'd go down...and down...
And find out where the tree starts,
And I'd find out how it eats and
drinks,
And what makes it grow....
Yes, I would!
P'r'aps I could dig a hole right up
into that tree,
And....see....it....grow!
But p'r'aps I couldn't.

Anyway I could dig 'way down,
And see all the flower seeds,
And all the grass seeds,
And under that big rock there might
be some rock seeds.
And I'd see everything start growing.

--If I could Fly
Rose Strong Hubbell

The Earth Children

We, the earth children
Need much rain.
Our earth mother
Has much pain,
So our sun father is giving us
Too much sun,
The earth mother must send
Eagle to cool people
To send more rain.

--Little Red Schoolhouse
p.331

Men in New Mexico

Mountains blanket wrapped

Round a white hearth of desert--

While the sun goes round
And round and round the desert,
The mountains never get up and
walk about.
They can't, they can't wake.

They camped and went to sleep
In the last twilight
Of Indian gods;
And they can't wake.

Mountains blanket-wrapped
Round the ash-white hearth of the
desert;
And though the sun leaps like a
thing unleashed in the sky
They can't get up, they are under
the blanket.

--*The Turquoise Trail*
Alice Corbin Henderson

Hopi Rain Prayer
3rd Grade

Rain come down,
Come down to us,
Seed bearing crops are thirsty
Lizards and crickets are sleepy
Splash down on our pueblo.

Rain Song - Hopi

When the rain falls,
The corn grows.
"Come, rain! Come!"
When the rain falls,
The bean vines grow
And the little painted flowers
of the squash.
"Come rain. Come."
Young corn green
You are beautiful!
Bean vine green
You are beautiful!
Squash flowers gold
You are beautiful also.
"Oh, come rain! Come!
Out of the darkness of the western
hills
Come with the sound of singing!"

Rain

Out of the silent sky
Down on the wind hushed hill
Down on the sun parched earth
Falls the rain
Falls the rain
On dusty corn
Falls the rain
On wilting vines
Falls the rain
On drooping pinyons
Falls the rain
On all the sleepy creepy crickets
Falls the rain
On all the roof tops.
Falls the rain
to awaken
the slumbering people.

Thinking

Earth
They are saying
That you are tired.

They are saying
That for too long
You have given life
To the sheep
And the people.

They are saying
That the arroyos
Are the hurts
We have made
Across your face,
That the moccasin track
And the sheep trail
Are the cuts we have given you.

Earth, my mother
Believe me when I tell you,
We are your children,
We would not want to hurt you.

I am only little.
I cannot do big things,
But I can do this for you.
I can take my sheep to new pastures.

I can take them the long way
Around the arroyos
Not through them,
When we go
To the water hole,

This way their little feet,
Their sharp pointed feet
Will not make the cuts
Across your face grow deeper.

This way the worn pastures
Can sleep a little
And grow new grass again.

I can do this to heal your cuts
To make you
Not so tired.

Earth, my mother
Do you understand?

--Ann Nolan Clark

Rain Chant

Rain come down
Come down to us
The earth people.
Come down to clean
The wind-swept mesas.
Come down to wash
The silken tassels
On the dusty corn
Come down to greet
The thirsty beetles
On the burning sand.

Rain come down
Come down to fill
The empty ollas
Come down to fill
The widened cracks
Along the hillside,
Come down to awaken
The drowsy earth
And make us
Happy again.

Hunting Song

Comes the deer to my singing,
Comes the deer to my song,
Comes the deer to my singing.

He, the blackbird, he am I,
Bird beloved of the wild deer,
Comes the deer to my singing.

From the Mountain Black,
From the summit,
Down the trail, coming, coming, now,
Comes the deer to my singing.

Through the blossoms,
Through the blossoms
Through the flowers, coming, coming,
now,
Comes the deer to my singing.

Through the flower dew-drops
Coming, coming now.
Comes the deer to my singing.

Starting with his left fore-foot,
Stamping, turns the frightened deer
Comes the deer to my singing.

Quarry mine, blessed am I
In the luck of the chase
Comes the deer to my singing.

Comes the deer to my singing,
Comes the deer to my song,
Comes the deer to my singing.

--Anthology of World Poetry
Translation from the
Navajo Indian - Natalie Curtis

Hopi Prayer

Rain, lean down
And touch my lands,
For I have many mouths to feed.
Sunshine, give me both your hands
To lift the flowers I need.
Wind, blow gently from the west,
My harvest time is near.
Spirit, thou hast done thy best
To alloy my fear.

The Thunder Bird

The thunder-bird is flying by.
While he is flying by
The Rain God sees him flying by,
So the God drops great clouds
of rain,
Oh the God drops great clouds
of rain,
On the thunder-bird's back.
He flaps his wings,
And the rain falls on the corn,
And the corn gets ripe for us.

--Little Red Schoolhouse
p. 332

The Coyote and the Locust

Locust, locust, playing a flute,
Locust, locust, playing a flute!
Away up on the pine-tree bough,
Closely clinging,
Playing a flute,
Playing a flute!

--Anthology of World Poetry
Translation from the Zuni
Indian - Frank Cushing

Corn Grinding Song

Lovely! See the cloud,
The cloud appear!
Lovely! See the rain,
The rain draw near!

Who spoke?

'Twas the little corn ear
High on the tip of the stalk
Saying while it looked at me
Talking aloft there--

"Ah, perchance the floods
Hither moving
Ah, may the floods
Come this way!"

Corn Dance Song

Who, ah know ye who--
Who, ah know ye who--
Who was't that made
A picture the first?
'Twas the bright Rainbow Youth,
Rainbow Youth--
Ay, behold, 'twas even thus--
Clouds came,
And rain came
Close following--
Rainbow then colored all!

Sunrise

I'll tell you how the sun rose-
A ribbon at a time.
The steeples swam in amethyst
The news like squirrels ran.

The hills untied their bonnets,
The bobolinks begun
Then I said softly to myself,
"That must have been the sun."

--Yesterday and Today
Emily Dickinson

Corn Planting Song

Footprints I have made,
Sacred footprints,
Over the corn hill.
They lie in even lines
Firming the planted seed.
Footprints I have made
Mysterious footprints,
They are broken now
By the small green spears.

Footprints through which
Come up green leafy stalks of the corn
They wave to each other in the wind.
Footprints I have made
Over them the young corn ears
Lean to each other in profusion
Over the footprints I have made
I pluck the foodful ears,
The ripe corn I gather.

Wind and Corn

Swaying corn, swaying in the
breeze.
Whistling wind, whistling
through the trees.
Bring, bring the pollen,
Bring the pollen to the corn.

Sprinkling clouds, sprinkling clouds,
Make the corn, make food for us.
The cloud people bring the rain to
the corn.
The cloud people bring the rain to
the corn.

--The Little Red Schoolhouse, p. 332

Song of the Blue Corn Dance

Beautiful, lo, the summer clouds,
Beautiful, lo, the summer clouds!
Blossoming clouds in the sky,
Like unto shimmering flowers,
Blossoming clouds in the sky,
Onward, lo, they come,
Hither, hither bound.

Pollen Song

Fly, fly, butterfly
Bring the pollen to our corn.
Give the corn the pollen
You have on your wings.

Fly, fly, butterfly,
Bring to our corn the pollen.
Sprinkle our corn with pollen.

Fly, fly butterfly,
Bring, bring to our corn
The pollen of the flowers.

Fly, fly, butterfly,
We will be so glad, so glad, so glad.

--The Little Red Schoolhouse, p. 331

Corn Maidens

Corn blossom maidens
Here in the fields,
Patches of beans in flower,
Fields all abloom,
Water shining after rain,
Blue clouds looming above.

Now behold!
Through bright clusters of
flowers
Yellow butterflies
Are chasing at play,
And through the blossoming beans
Blue butterflies
Are chasing at play.

--Hopi

Women's Song of the Corn

How beautiful are the corn rows,
Stretching to the evening sun.
Very beautiful, the long rows of corn.

How beautiful is the white corn
I husk it,
I grind it,
Very beautiful, my white corn.

How beautiful is the red corn,
I gather it and make fine meal,
I am glad doing this,
Very beautiful, my red corn.

How beautiful is the black corn,
I give it to my father,
To my mother,
I give it to my child.
How very beautiful, the black corn.

How beautiful is the mottled corn,
Like the sky with little clouds,
I eat it looking at the sky.
Very beautiful, my mottled corn.

--Selected Poems
Amy Lowell

Baskets

I saw three baskets
As they stood,
And thought, "How like ourselves.
Sometimes they are so full of things,
Then empty on the shelves."

--Two Little Hopi
Elizabeth DeHuff

Springs

In the heart of a great dry desert
Bubbled two tiny springs;
Like my mother's voice
In a long dark night,
Tucking me in as she sings.

--Two Little Hopi
Elizabeth DeHuff

Long Ago

Daddy dug up an old basket,
That wrapped a baby's bones.
Long ago that baby laughed
And played with little stones.

--Two Little Hopi
Elizabeth DeHuff

The Voice of the Wind

The voice of the wind
Is sweet and low,
As it sings to the leaves
Of the willow tree.

And into my flute
I gently blow
The voice of the wind
So soft and low.

The voice of the wind
As it seems to me
To croon to the leaves
Of the willow tree!

--Nadita
Grace Moon

Sleepy Bird Lullaby

There are many
Sleepy little birds,
Sleepy little birds.

So go to sleep,
My little girl,
My little Frosted
Cockle-Burr.

Oh, come you sleepy little birds
And slumber on her hollow eyes
That she may sleep the livelong day,
That she may sleep the livelong day.

--The Turquoise Trail
Alice Corbin Henderson

Indian Fairies

Indians believe in fairies,
The same as you and I.
They think they see these
little sprites
As they go passing by.

To them there is a fairy
In everything about,
In rocks and trees
In pots and breeze,
Who passes in and out.

So when they draw a border
Upon a rug or pot,
They leave a little door agape
To let the fairy out.

--Two Little Hopi
Elizabeth DeHuff

Lullaby - Hopi

Puva, puva, puva
In the trail the beetles
On each other's backs are sleeping
So on mine, my baby, thou
Puva, puva, puva!

Song from Dawn Boy

All night the gods were with us,
Now night is gone,
Silence the rattle,
Sing the daybreak song.

For in the dawn bluebird calls,
And out of his blanket of
tumbled grey,
The sun comes combing his hair
for the day.

The Years

Only the years go nowhere;
They sit in the plaza,
Staring.

Who ever saw the years go anywhere?
They sit in the plaza,
Mumbling.

--The Turquoise Trail
Alice Corbin Henderson

Donkeys and the Hills

It is said that donkeys never die,
Though I doubt it, I know not why.
Small and gray like the old, old hills,
The donkeys seem to be as old as they.
They bear their burdens patiently,
Always the same from day to day.

--Two Little Hopi
Elizabeth DeHuff

SAMPLE CHART OF INDIAN NAMES

Girls

White Snow
Rose Flower
Dancing Cloud
Corn Leaves
Corn Flower
Cactus Flower
Bright Sun
Morning Blossom
Evening Blossom
Evening Star
Morning Star
Nettle Weed
Graceful Walker
Playful Sun
Robin
Yellow Leaf
New Moon
White Corn
Victory Woman

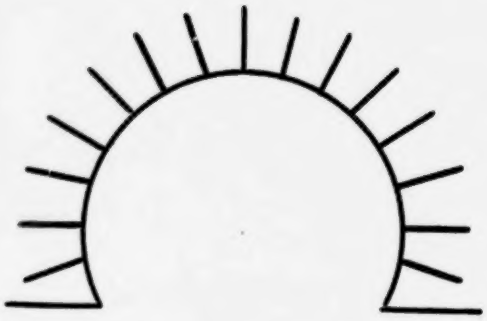
Boys

Desert Hawk
Brown Eagle
Blue Cloud
Wise Eagle
Black Eagle
Dark Cloud
Wise Owl
Little Owl
Running Bear
Little Eagle
Deer Frost
Young Hawk
Young Eagle
Swift Eagle
Black Hawk
Chief Thunder Bird
Gray Owl
Coyote
Black Wolf
Arrow Shaft.

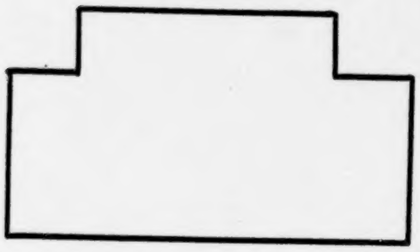
Indian Words and Meanings

sandia	watermelon
ako	white rock
oraibi	the place of the rock
travois	to carry things on
hah	yes
hee-vauht	deer broom
hah-ro	hot water
hovu ka	hello
huh	good
hup-chutl	arrow straightener
hutl-yah-mi-yuck	moon in the sky
kwee-muck	cloud behind
kwee-tahk	little man
k yu	come
mee-yip-ah	listen to me
mi-hee-ah-wit-ah	man who knows everything
mow	no
n-yah mah	enough
Arikara	corn eaters who lived on upper Missouri River
Sequoya	guessed it
koo-la-chouse	yew tree
we-wah	you are following me

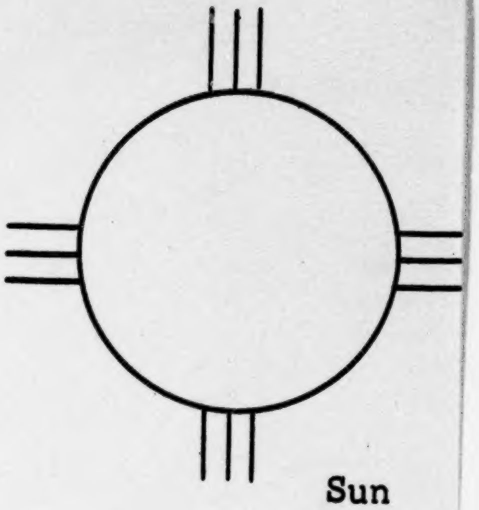
Indian Designs



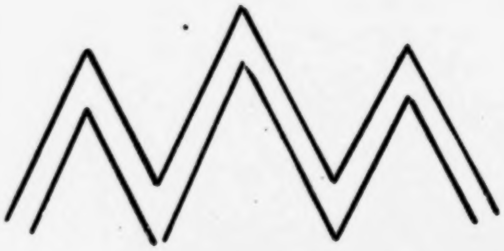
Sun Rays



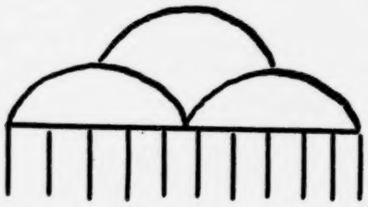
Mountain



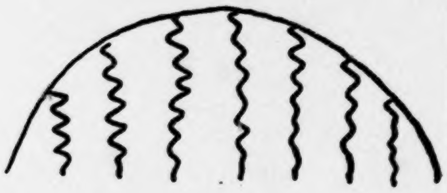
Sun



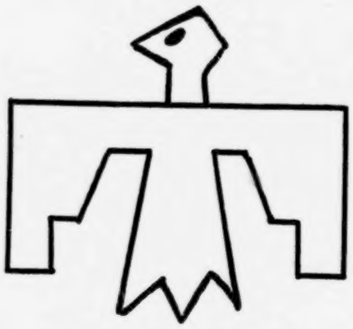
Mountain Range



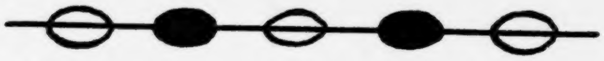
Rain Clouds



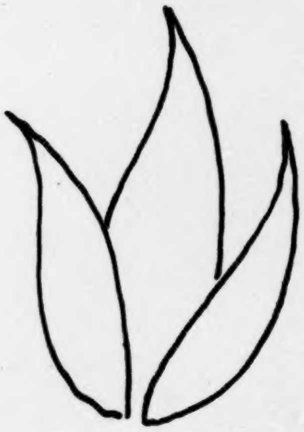
Rain



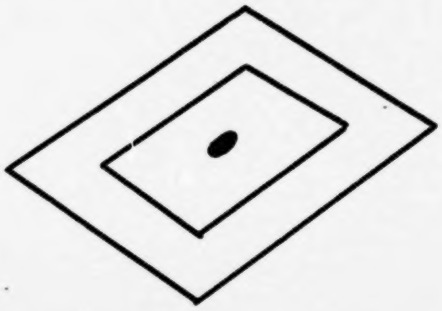
Thunderbird



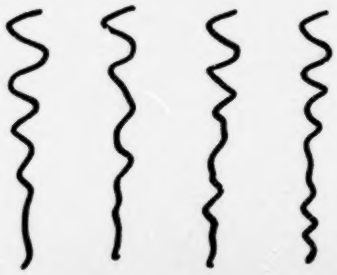
Days and Nights



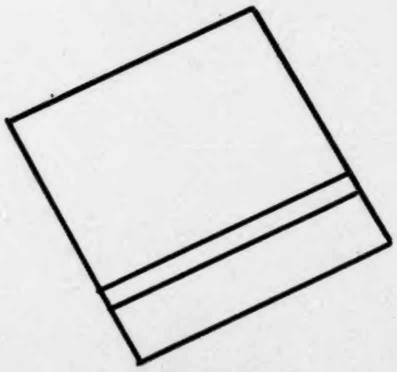
Cactus Flower



Medicine Man Eye



Running Water



Field

Summary of the Cultural Areas

SUBJECT	NORTHWEST TRIBES	CALIFORNIA TRIBES	SOUTHWEST TRIBES	PLAINS TRIBES AND RIVER VALLEY FARMERS	EASTERN TRIBES
Location and Climate	Lived in the states of Washington and Oregon. Climate mild with rain.	Climate warm with rain during winter.	Lived in Arizona, New Mexico, Utah, Nevada, and few in Colorado. In desert land where climate very hot in day time and cold in night.	Located west of Mississippi to state line of Washington and Oregon. Sioux lived in Dakotas. Climate variable.	Located east of Mississippi River. Climate warm and moist, and land swampy.
Homes	Many families lived together.	Some were grass and sticks. Some were mud.	Navajo lived in hogans built of logs covered with clay. Door always faces East. In summer have summer hogan with blanket for door. Hopis lived in pueblos.	Had tepees that could be moved easily. Some built warmer houses. Always left a hole at the top.	Lived in long houses, bark covered, with opening for smoke. No windows. Homes called chickees in Florida and built off the ground. No walls used so they would be cool.
Food	Most food cooked. Meat and fish roasted on sticks held over the fire. Only cooking utensils were water tight baskets and wooden vessels which could not be placed over fire. Herbs, roots, and fruit eaten raw.	Made Flour from acorns. Pounded acorns with stone. Acorn flour is rich and nourishing. Always plenty of acorns. Supplies of food were dried and stored.	Corn main food. They raised beans, squash, and fruits.	Killed wild animals and birds. Picked wild fruits and berries.	Were farmers but work was done by the women. Men brought in meat and fish. Women raised corn, beans, and squash. Corn was parched.
Clothing	Made from cloth woven from bark and fibers. Furs and skins were worn. They were usually barefoot and bareheaded. Some wore basket hats. Ornaments were necklaces of bone, shells, teeth, and copper. Most of them tattooed their faces.	Skins were made into clothing. Bark and leaves were used. Some cloth made from woven grasses.	Navajo men now wear denim pants, cotton shirts, high moccasins. Hair is worn long. Women wear full skirts.	Women made clothing from buckskin. Moccaskins made from buckskin. Women embroidered clothing with porcupine quills. After traders came they used many beads.	Clothing was made from skins, bark, grass. Not much was worn. Feathers, shells, beads, seeds were used for ornaments.
Occupations	Fishing main industry. Bear and deer hunted. Berry picking important occupation of women and children.	Made baskets of anything they could find. Young girls learned to weave.			Were good marksmen. Hunted deer, fished, played games, took sweat baths. Danced in ceremonies. Women built the homes.
Arts, Crafts, and Sports		Californians were good athletes.	Navajo famous for sand paintings. Some were 12 feet long.		Played ball games. Lacrosse was favorite.

DRAMATIC PLAY

Dramatic play is the interpretation and expression of life experiences.

Preparation (building background)

The teacher reads a story and follows with the children's dramatization of a portion of it.

A film or filmstrip may be followed by dramatization of a part. The class is divided into groups: families, tribes, and clans. Play ideas (with talking or silent dramatization; music optional) might be:

Hunting - rabbit, deer, buffalo, bear

Fishing - by boat, from edges of streams or lakes (Canoe song, etc.)

Searching for food and building materials - wild berries, fruits, herbs, maple sap, building materials as logs, bark, rocks, adobe, grasses, branches

Participating in council meetings, healing of the sick, stories by wise men

Dancing

- Snake Dance
- Green Corn Dance
- Harvest Dance
- Sun Dance
- Hunting Dance
- Purification Dance
- Healing Dance (patient in middle of sand painting)
- Eagle Dance
- Kachina Dance, etc.

Greeting the rising sun

Corn grinding

Preparing food and eating

Women working

- Sweeping
- Cradle board lacing
- Carrying water
- Washing clothes
- Gathering clay
- Gathering yucca roots for soap
- Gathering berries, herbs, and roots for food, dye, and medicine

Men and children working

Making piki bread

Naming the baby

Holding a wedding ceremony

Having a death ceremony

Procedure

One clan or tribe plays while the other clans are having a drawing experience, such as making pictures or cut-outs for the mural on Indian life. As social growth takes place, the other clans can do research reading, creative writing, poetry composition, or hear recordings at the listening corner simultaneously with dramatic play.

Plan with the entire group exactly what each will be doing; plan with those not included in dramatic play. The children might have a play about the "Work of the Indians". Discuss and list on the chalkboard:

Men	Women	Children
Working in fields	Making pottery	Carrying water
Planting corn	Grinding corn	Herding sheep
Irrigating	Plastering the house	Taking care of baby
Weaving in the kiva		

Choose the characters -- children may use any properties in the room if desired. Decide where to play in the room. Indicate with chalk the fields, home, and spring.

The teacher observes:

Particular interest of players

Misconceptions

Materials needed

Teacher refrains from entering into this activity as long as it is constructive. Have an evaluation with the entire group asking questions, such as:

What was good about our play?

How can we improve (needs)?

What are our needs for future play?

Do we need more research?

Materials on the unit (to build background for dramatic play):

California State Department of Education, Education in Early Childhood, pp. 232, 668-687

Cutright, Prudence, Living Together Today and Yesterday

La Farge, Oliver, Pictorial History of the American Indian

Maloney, Gertrude, Study of the Pueblo Indians

National Geographic Book of American Indians

Pistorius, Anna, What Indian Is It?

Books on dramatic play:

Burger, Isabel, Creative Play Acting

Durland, Frances, Creative Dramatics for Children

Fitzgerald, Burdette S., Let's Act the Story

Siks, Geraldine Brain, Creative Dramatics and Art for Children

Sample organization for dramatic play - "What shall we play?":

Work of the Indians (Northwest)

Men	Women	Children	
		Boys	Girls
Making dug-outs	Gathering: herbs berries shells fruits bark	Fishing with father	Caring for babies
Spearing fish	Cooking	Bringing fire wood	Helping pick berries
Rowing boats	Cleaning fish		
Dragging in whales	Baking clams		
Pounding copper plates	Washing clothes		

Sample Chart for Play Groups

Our Indian Tribes

Eastern Woodlands

Richard - Black Hawk
Wanda - Water Moccasin
Lynnell- Little Doe
Tommy - Brown Bark
Larry - Red Feather

Cherokee Tribe

Southwest

Andy - Broken Bow
Kathleen - Teela
Kathi - Morning Star
Tom - Broken Arrow
Lee - Peach Blossom

Hopi Tribe

Plains

Keith - Sitting Bull
Cheryl - Bright Flower
Scott - Big Calf
Linda - Winona
Nancy - Moon Sky

Blackfoot Tribe

Northwest

Douglas - Running Bear
Jeff - Red Cloud
Barbara - Sweet Clover
Vicky - Evening Star
Mark - Eagle Feather

Chinook Tribe

Seed Gatherers

Michael - Acorn Seed
Kathryn - Rain Cloud
Susan - Shining Star
Stafford - Running Fox
Laura - White Flower
Roger - Dark Cloud

Kern Tribe

We were excited and happy when we were given the chance to draw the name of the cultural area to which we would belong. Next we chose the tribe of our area that we wanted to be.

SONGS AND RHYTHMS

Our Songs

Sunrise Song	p. 77
Hy-Ya-Ho	p. 78
Song of the Corn	p. 79
Smoking the Peace Pipe	p. 80
Peace Pipe	p. 87
Breezes Are Blowing	p. 89
Mosquito Buzzing	p. 90
Lullaby	p. 90

New Music Horizons, Book 3

Indian Lullaby (Mooki)	p. 8

New Music Horizons, Book 4

Okum Daagya (Stop Crying)	p. 80
Aotzi-No-otz (Song of Victory)	p. 80
Ceremonial Dance	p. 81

Music In The Third Grade

Corn Grinding Song (Pueblo Indians)	p. 5
Navajo Blanket (excellent)	p. 6
Ewa-Uea (Little Owl)	p. 7
Rock-A-Bye, My Little Owlet	p. 7
Navajo Lullaby	p. 6

Our First Music

Blue Corn (Grinding Son - Zuni)	p. 124
Medicine Song (Apache)	p. 125
My Owlet (Kiorva)	p. 126
Indian Warrior (Arapahoe)	p. 127
Pipe of Peace (Arapahoe)	p. 128
The Navajo Weaver (Navajo)	p. 129
Greeting (Passamaquoddy)	p. 129
Rain Song (Yuma)	p. 130
Hunting Song (Ojibway)	p. 131
Hunting the Deer (Navajo)	p. 132

Our Land of Song

The Navajo Blanket	p. 112

Songs (cont'd)

Music Near and Far	
Canoe Song	p. 91
Music Now and Long Ago	pp. 87-90
Music Across Our Country	
The Rainbow Cradle	p. 31
Navajo Happy Song	p. 32
How the Bluebird Got His Color (story with songs)	pp. 36-38
Music Through the Year	
My Mother's House	p. 45

This Is Music (3)

Listening:

Pueblo Lullaby, 21972)
) from Audio-Visual Department
Desert Soliloquy, LP 370-2)

Natay-Navajo Songs (We do not have this in our Audio-Visual Department, but it is excellent. It is a Canyon Record put out by Arizona Recording Productions in Phoenix.)

Side 1 (C-6160-1)

- Sacred Mask Dance (Keres - New Mexico)
- Round Dance (Kiowa - Oklahoma)
- Squaw Dance (Navajo -Arizona, New Mexico)
- Harvest Dance (Hopi - Arizona)

Side 2 (C-6160-2)

- Bow and Arrow (Santa Ana Pueblo - New Mexico)
- Turtle Dance (Tewa - New Mexico)
- Basket Dance (Hope - Arizona)
- Sunrise Song (Zuni - Arizona)

Often dramatic play brings forth creative expression in songs, chants, and rhythms.

Indian rhythms may be very simple movements.

DO NOT BE AFRAID OF RHYTHMS!!!

Rhythms may be in the room, auditorium, or playground.

Introduction

Discuss what should be interpreted. List on the board or on a chart the various types of rhythms to portray. Basic and interpretive rhythms may be most effectively introduced with the teacher providing the rhythmic background through rhythm instruments.

Building Background and Interpretation

Nature:

The rising sun
The setting sun
Gentle wind
Strong wind
Thunder and lightning
Gentle and strong rain
Stars and moon
Day and night
Shifting sands
Swaying trees
High mountains
Deep canyons

Animals:

Jumping rabbits
Galloping ponies
Leaping deer
Bounding buffalo
Plodding burros
Leaping goats
Soaring eagles
Plodding bear
Running dogs
Slithering snakes
Hopping toads
Slinking coyotes
Leaping salmon
Diving and surfacing whale

Miscellaneous:

- Corn cycle
  - Digging ground
  - Planting seeds
  - Growing corn (sun and rain)
  - Harvesting corn
  - Grinding corn
  - Making piki bread
- Paddling canoes
  - Dipping
  - Feathering
- Hunting
  - Rabbits, deer, coyote, buffalo
- Gathering food
  - Maple sap
  - Fruits
  - Vegetables
  - Nuts
- Ocean
  - Waves swishing in and out
  - Crabs walking sideways
  - Sandpiper walking
  - Sea horses floating
  - Water moccasins swimming
  - Tumbling sea urchins
  - Seaweed swaying in currents

Bodily movements:

These movements may be unaccompanied at first while building background. Free expression should be uppermost.

Portrayals

Some children in the classroom may listen while others portray. If on the playground or in the auditorium, the entire class may participate. Any suggestion in the previous paragraph may be extended.

Dances:

- Sun Dance
- Buffalo Dance
- Kachina Dance
- Healing ceremony
- Eagle Dance
- Hoop Dance
- Potlatch ceremony
- Snake Dance
- Rain Dance

Animals, nature, or miscellaneous

Evaluation

This should be informal, continuous, and not critical:

What are we portraying in our rhythms?

Which children are saying it well?

Why are they expressing it well?

References for Unit Rhythms

- Buttree: "Rhythms of the Redman" - P.E. Library
  - Arrow Dance of the Navajo - pp. 28-29
  - Corn Grinding Dance - pp. 93-94
  - Deer Dance (Navajo) - pp. 55-59
  - Doll Dance, The (Navajo) - pp. 23-26
  - Eagle Dance (Hopi) - pp. 62-63
  - Indian Dance Steps - pp. 11-24
  - Mountain Song (Navajo) - p. 212
  - Navajo Rain Chant - p. 23
  - Night Chant, The (Navajo) - pp. 33-34
  - Snake Dance (Hopi) - pp. 96-99
  - War Song (Navajo) - pp. 30-32
- Evans: "American Indian Dance Steps" - P.E. Library
  - Hopi Step - pp. 40-41
- Fox: "Music in Indian Life" - Bulletin 23 - Elementary Library
- James: Accompaniments - P.E. Library
  - Indian Corn Cycle - pp. 17-23
- Mason: "Dances and Stories of the American Indian" - P.E. Library
  - Indian Dance Steps - pp. 1-40, 236-237
- Shafter: "American Indian and Other Folk Dances" - P.E. Library
  - Indian Corn Dance - p. 11
- State Textbook: "Physical Education in Elementary Schools"
  - American Indian Dance, The - pp. 199-202
  - Indian War Dance - p. 441

Records for Indian Dances

Butterfly Dance (Hopi) - V 22174
Chant of the Snake Dance (Hopi) - V 20043
Her Blanket (Navajo) - V 22316
Primitive Flute and Modern Flute - V 21972
Pueblo Lullaby - V 21972

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CONSTRUCTION PROJECTS

Construction of Indian homes, tools or play objects should be started only after background concepts, self-discipline, and group stability have been established.

Discussion and planning

Ideas for Construction Projects:

- Homes (pueblo, tepee, grass hut, hogan, summer home)
- Kachina masks (5 gallon ice cream cartons, paper bags, etc.)
- Looms
- Dolls (styrofoam, balsa, paper towel core)
- Totem poles
- Prayer sticks
- Snakes
- Canoes
- Cradle boards
- Kiva and ladders
- Clay bowls
- Rabbit sticks
- Drums
- Rattles (ankle and hand)
- Dresses, belts, head bands
- Parfleche bags
- Travois
- Washing and carding wool
- Weaving

The Work Period

One group constructs while another group plans designs, makes trees, people, animals, houses, cutouts, etc. for a mural. Another group may be working on scrap books; picture patterns for pottery bowls, Kachinas, and totem poles; symbols for sign language; etc.

It is suggested that the first construction experiences be organized around a small group in actual construction while others are drawing pictures about some aspect of the unit.

Standards for work period should be discussed, listed on the board, then transferred to a chart later. (See chart on standards in Appendix)

The teacher demonstrates the proper and safe use of tools. This will take one class period in preparation.
As a first construction project, look at pictures and sample rabbit sticks for size and design.
Begin with an easy construction experience as above using one type of object. (Suggestion: Five or six children constructing at one time will probably be more succesful).

Draw plans to scale, if possible, on paper before wood is used.

Set up work centers, i.e. saw horses in open areas. Have a central location for tools where they are placed when not in use. Assemble necessary materials in work centers. Materials needed are:

Tools (clamps, saw, hammers, tri square, mitre box)
Wood (apple box siding)
Nails
Yardsticks, rulers, pencils

The actual construction will consist of fifteen or twenty minutes.

Clean-Up (approximately five minutes plus)

Use a signal, such as flicking the light, ringing the bell or a triangle.

Evaluation (entire group)

Discuss what was good about the work period.

Show work accomplished.

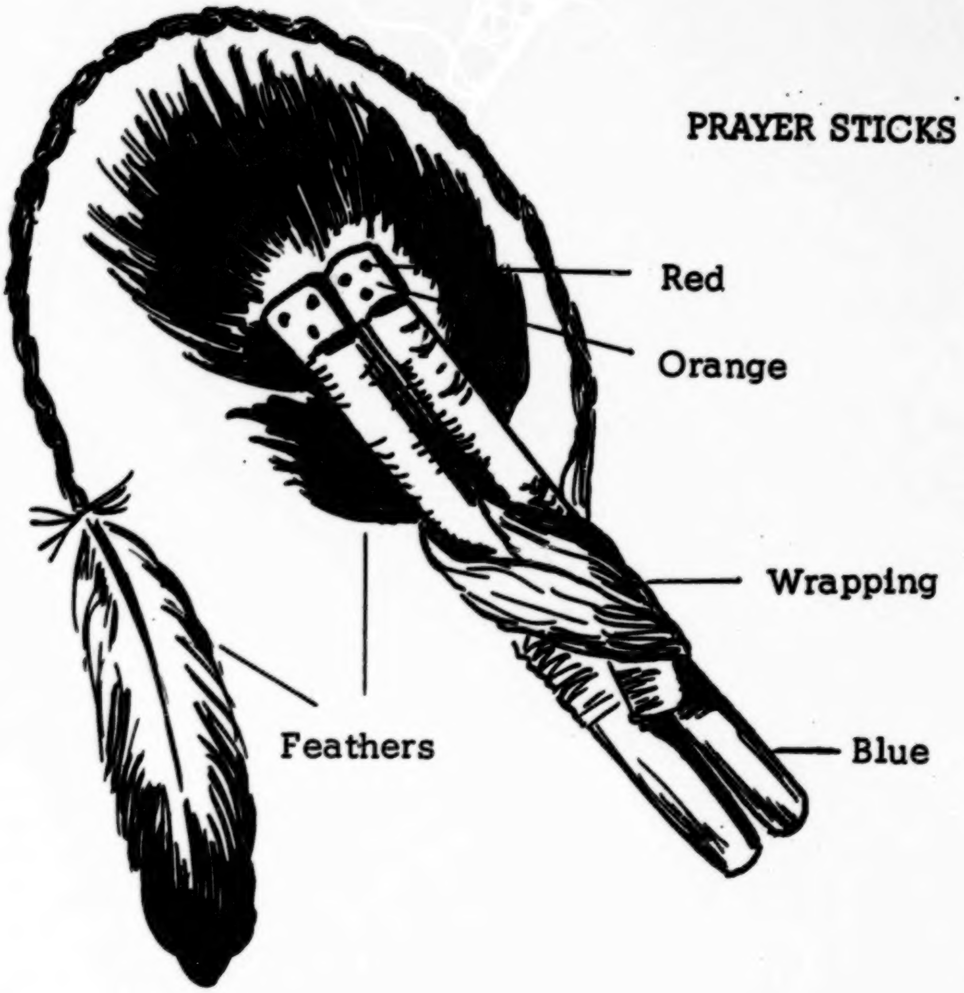
Solve any problems (classmates help).

Check against standards chart (see chart on standards).

Make plans for research.

Prepare for next work period.

PRAYER STICKS - NAVAJO



This Prayer Stick represents the Rio Grande River and is placed ceremoniously in it to bring more water. It is also used as a prayer for snow in the mountains.

MATERIALS:

Stick	1 branch, approximately 7/8" x 5" or 1 piece of pine or balsa, same size.
Feathers	4 or 5 small
Wrappings	Yarn, spun from raw wool or white rug yarn
Tempera	Black, Red, Orange, Yellow, Green, Blue and White

Procedure

Mark the pattern on wood. Make head sections using file or sandpaper wrapped around tongue depressor. Make body section next.

Paint the body white and speckle with green. Paint the head section and neck red and orange. Paint eyes red and hair and all lines black. Paint bottom portion of stick below wrapping blue.

Tie one end of yarn to neck. Fasten several small feathers to other end. Feathers are left the natural color.

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INDIAN RESEARCH

Defining Research

What? It is a careful study of available information for the purpose of solving a problem.

Where? One can find information in the following places:

- dictionaries
- encyclopedias
- atlases
- charts
- books
- magazines
- newspapers
- maps
- pictures
- movies

How? One can report upon information learned in research by doing one of these:

- Write it.
- Write a story.
- Make a list.
- Draw pictures.
- Start a collection
- Tell it.
- Make a scrapbook.
- Make charts or graphs.

Choose two research projects:

Locate the three Hopi mesas in Arizona. Name the villages on each mesa. Make a map.

What do the Hopi or Navajo Indians eat? How is the food prepared? Draw pictures and make a booklet.

Find information about Indian jewelry. What was most interesting to you? Tell it.

Where do the Hopi Indians of New Mexico live? Find the villages on a map. List them. What river was important to the development of these villages?

Locate some National Monuments on a map of the Southwest. Read about one or more of them. Write stories about each. Share with class.

Locate the National Parks of the Southwest. Read about one or more. What do they have of interest which attracts tourists?

Read about some games the Indian children play. Explain to class or write down the way the games are played.

Find information about the Grand Canyon. List some important facts about it.

Find the population figures for the Hopi Indian tribe; the Navajo tribe; the population of the states of New Mexico and Arizona. What part of the population of these states is Indian?

Find and copy Indian symbols used in designs. Write what they mean.

Find out what is inside a Hopi or Navajo home.

Find these words in a dictionary. Write the word and its meaning. (definition).

irrigate
pueblo
mesa
mesquite
desert
tribe
ceremony
arid
altitude
monument
national
overgrazing

Read about one or more desert animals. Write a story about the information you discover.

Find out what prehistoric animals lived in the Southwest.

Find out what other Indian tribes live in the United States. Also list the location of the tribe.

Find information about famous Indian chiefs. Write a story.

Read about Indian ceremonies. List the name of the ceremony and the reason for celebration.

Find out why a hogan faces East.

Read about the climate of the Southwest. Make charts or graphs. How do the Indians forecast weather?

How does the work of the men and women differ between the Navajo and Hopi tribes?

How is the name Jim White connected to the Carlsbad Caverns story?

What ancient dwellings still exist in the Southwest?

Find out how American Indians migrated from Asia to North America.

Read about Indian hand tools, musical instruments.

How did Indians send messages and keep records? Read about sign language, smoke signals, and symbols.

FAMOUS AMERICAN INDIANS--RESEARCH TOPICS

Chief Joseph-Nez-Perce, Chief of Oregon
Geronimo, Apache (Southwest), Medicine man of the Chricahua Apache of Arizona
Squanto (Northeast), Wampanoag of Massachusetts
King Philip, Wampanoag sachem of Massachusetts
Pope, Tewa of San Juan Pueblo in New Mexico
Tammany, Delaware Chief of Pennsylvania
Brandt, Joseph, Mohawk Chief of New York
McGillvray, Alexander, Creek Chief of Georgia and Alabama
Petaleschard, Pawnee Chief of Kansas and Nebraska
Samoset, Friend of the Pilgrims in Plymouth (Northeast)
Uncas, Pequot sachem of the Mohicans
Ross, John (Southeast), Seminole Chief of Florida
Sequoya, Cherokee of Plains. Wrote Indian Alphabet. Lived in what is now Tennesee.
Sitting Bull, Sioux Chief of Plains
Pontiac, Ottawa Chief of Great Lakes
Pocahontas (Southeast), Powhatan's daughter, called Rebecca
Sacagawea, Shoshoni girl of northern tribe. Indian guide for Lewis and Clark
Massasoit (Northeast)
Red Cloud (Plains), followed Sitting Bull
Tecumseh, Shawnee Chief of Ohio Region. Persuaded his tribe to stop torturing captives.
Parker, Ely S., Seneca sachem of New York state
Horse, Crazy (Plains), Sioux Chief of South Dakota
Cochise, Chief of the Chiricahua Apaches in Arizona and New Mexico
Rae, Henry (Red Cloud), Winnebago of Nebraska
Washaki, Shoshoni Chief of Wyoming
Logan, John, or Tahgahjute (Northeast), Iroquois

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SAMPLE TESTS

Indians of the Northwest - Salish

Vocabulary Test - Place the letter of the correct meaning in front of the new word that it describes.

New Word

______________________salmon

______________________dip net

______________________weir

______________________bunk

______________________cattails

______________________clams

______________________fire pits

______________________planks

______________________wedges

______________________raft

______________________adze

______________________totem pole

______________________ladles

______________________cooking baskets

______________________potlatch

Meaning

a. a rough bed

b. a hole dug in the ground where cooking was done

c. a kind of ax

d. a piece of wood or metal used to split logs

e. a carved pole set up in front of Indian homes

f. planks tied together

g. containers used by the Indians to cook in

h. a fishing platform

i. a tool used to catch fish

j. a shell fish

k. a feasting time, when gifts are often given

l. a tall marsh plant

m. a large fish

n. a large cup-like spoon

o. a heavy thick board.

Plains Indians - Dakotas

Vocabulary Test - Place the letter of the correct meaning in front of the new word that it describes:

New Word	Meaning
____________tepee	a. a person sent out to look for something
____________buffalo	b. to add color - to make pretty
____________scouts	c. a soft leather shoe
____________travois	d. a mark or picture that means something
____________ceremonies	e. a group of families
____________parfleche bag	f. an animal's spiny covering
____________decorate	g. the American bison
____________moccasins	h. a tent-like home on the Great Plains
____________porcupine quills	i. two poles trailing from a horse carrying loads
____________tribe	j. formal meetings held by the Indians
____________sinew	k. a bag made of hide where meat was stored
____________designs	l. a strong, thread-like piece taken from the buffalo

The Pueblo Indians

In the following sentences, three endings are given for each. Draw a line under the ending which you think is the best. Read the sentence after it is finished. Does it sound correct?

The Pueblo people are (Chinese) (American) (English).

The Pueblo people live in houses that are made of (wood) (adobe) (cement).

The most important food of the Pueblo Indians is (wheat) (rabbit meat) (corn).

Most Pueblo Indian homes have (wooden floors) (hard-packed adobe floors) (floors of adobe and wood).

The kivas are places where (weaving is done and dances are done) (dances are done) (the boys play games).

An Indian Puzzle

Here is a puzzle about Indian things. The first and last letters of each word are given. Write the missing letters. The meaning of each word is given to help you. Read the meaning carefully.

m_ _a	a hill with a flat top
c_ _l	a thin roll of clay
H_ _i	an Indian tribe
c_ _n	an Indian food
c_ _m	a large Indian family
b_ _l	an Indian dish
w_ _l	is made into blankets
r_ _n	crops (corn) need this

Draw one of the things mentioned above. Write its name.

Indian Poem

I am little, brown, and fat.

I have black hair and black eyes.

I sleep in my cradle.

My mother rocks my cradle as it hangs
from the rafters.

Draw a large picture of me.

I am an ____________________ baby.

Navajo Indians

In each of the following sentences write in the space provided, the correct word from the list at the top.

East
cradle board
shaman
horse
weaving
silversmiths
woman's
sheep
turquoise
sheepskins
floor
south
silver
heads
hogan
sand
horse

The home of the Navajo is called a ____________________.

The door of the hogan always faces____________________.

The north side of the hogan is the ________________side.

The ________________side of the hogan is the man's side.

The family sleep on ____________________on____________________.

The baby is strapped to a ____________________________________.

The Navajo depend mostly on their ________________for a living.

The Navajo women do the ______________________.

The women make up the designs in their ____________________.

The Navajo men are fine ____________________________________.

The men make beautiful ______________and ___________jewelry.

Every Navajo has at least one ______________________________.

The medicine men are called ________________________________.

The men do beautiful ______________________________ paintings.

The Difference Between Hopis and Navajos:

The Hopi home is called a ________________________________.
hogan ... pueblo

The Navajo home is called a ______________________________.
house ... pueblo

The Navajos live in the ____________________________________.
mountains ... desert

The Hopis live on ______________________________.
plains ... mesas

A mesa is a mountain with a ____________________top like a table.
flat ... steep

Hopis raise ________________on farms and make ____________
food ... horses jewelry . pottery
to sell.

Navajos raise ______________for meat and make ____________
cows ... sheep rugs ... rings
of the wool

Navajos make ____________________of silver and turquoise.
jewelry ... pottery

Hopi pueblos are like apartment ____________________.
houses ... horses

Kachinas are ____________________gods.
Navajo ... Hopi

Sand painting is done by __________________medicine men.
Navajo ... Hopi

Activities of the Hopis:

The Hopi Indians are farmers. Show some of their main crops.

It is a big event when the Hopi women wash their clothes. Show how and what they do.

Piki bread is baked in round ovens. Show how it is done.

Sand Painting:

Sand painting is done by the __________man, or shaman, to help get rid of ______________. The Navajos believe _________thoughts cause all sickness. To them the __________, the ___________, the ________________, the ____________are spirits which can help or harm them.

The painting is made on the floor of the __________. When the medicine man is finished, the ________________sits in the center of the sand painting and the shaman puts a pinch of ___________from the _______ _____________of the painting on the sick man's ___________and so on. Some_______________is given. The sand is scraped up, taken out, and ___________________.

If the patient dies, the ______________is taken out a new door broken through on the ________________side. The hogan is usually _______________ then. If it isn't burned, it is known as a ____________________________ hogan, and no ____________________will go near it. They believe the ___________________________wander around near the place they lived ready to harm anyone.

Most things belonging to the dead are _______________________with them. The ______________man must "_____________________" over anything else before others will use it. The men who bury the body must cleanse themselves with ______________ ____________and other ceremonies before going near others.

sun
corn
sand
head
sweat baths
shindee
medicine
rain
burned
Navajo
buried
wind
north
hogan
body
sickness
patient
"sing"
feet
bad
dead

INDIAN RHYTHMS

PASADENA CITY SCHOOLS
Division of Instructional Service
Department of Physical Education and Safety

BASIC INDIAN DANCE STEPS

Fundamental Steps

Mark time: Keep feet flat.
March: Raising right foot much higher than left.
mark time: Left (1 accented); right (2); left (3) hold (4).
Repeat right, left, right, hold; accent count 1.
Sway body from side to side.
Step drag-close: Step sideward a long step to the right (1); drag left foot up to right (2) repeat.
Step lift-close: Step sideward a long step to the right (1); bring left foot to right, clearing the floor (2); repeat.
Toe-flat: Step forward on the ball of the right foot (1); drop right heel to floor (and); step forward onto left foot (2); drop left heel onto floor (and).
Toe flat rock: Point forward with right toe (1); drop right heel (and); point backward with left toe (2); drop left heel (and).
Forward, forward, back, back: Step forward right (1); step forward left (2); step backward right (3); step backward left (4).
Step-hop: Step on right foot, bending body slightly forward, and swing right arm forward, bending left elbow backward (1); hop on right foot, left foot raised close to right and only slightly off floor (2); repeat step-hop on left foot, changing arms (3, 4).
Step hop hop hop: Step on right foot (1); hop on right foot, raising left foot only slightly off floor, foot flat (2); hop right (3); hop on right (4). Repeat, stepping and hopping on left foot.

A Hopi Step - Music - Mason p. 191 - Time 2/4

To make the movement: (1) step on the ball of the right foot; (2) strike the ground with the heel of the left foot, with the toe raised; (3) step on the ball of the left foot, heel up (4) stamp right foot on the ground preparatory to repeating the step; continue, without alternation; step on ball of right again and repeat.

A Jump Step - Pueblo Indian - Music - Mason p. 191 - Time 2/4

The feet are parallel; but one foot, say the right, is about four inches farther forward than the other. The knees are soft. To make the step: stand on both feet; then (1) jump forward a few inches on the back foot, say the left; (2) jump forward quickly a few inches on the right foot, bringing it to the same distance ahead of the left foot that it was at the start. The movement gives a slow forward progress and has a peculiar, jerky effect. Both feet are kept close to the ground during the movement.

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Pivot

Low bent, shading eyes with hand, pivot, one foot still, other pushing with short sharp steps.

Cross-Step-Cross-Hop

1. Cross right over left & step left to left.

2. Cross right over left & hop on right.
Repeat, starting with left crossed over right.

Scare Step

1. Cross right in front of left, bending both knees a little.
& Step left a little to left, but still keeping feet crossed.
2. Step right farther to left
& Step left a little to left, still crossed
3. Step right farther to left.
& Step left a little to left, still crossed.
4. Step right farther to left
& Hop on right.

Repeat, starting on other foot. When right is crossed in front, the head is turned to the right, and both hands, palms out, are to the right, as if warding off something from that direction. This pose is held throughout the four counts;then changes with the foot.

Front Knee Hold

1. Hop on right foot, crossing left foot in front of right knee
& Repeat
2. Repeat
& Repeat
Repeat, starting with left hop.

Back Knee Hold

1. Hop on right foot, crossing left foot in back of right knee
& Repeat
2. Repeat
& Repeat
Repeat, starting with left hop.

Flat Heel Stop

Loud beat - 1 - Step on left foot flat
Soft beat - & - Skip on left foot flat
Loud beat - 2 - Step on right foot flat
Loud beat - & - Raise right heel and drop it down on count

Flat Foot Skip

Loud beat - 1 - Step on left foot flat
Soft beat - & - Skip on left foot flat
Loud beat - 2 - Step on right foot flat
Soft beat - & - Skip on right foot flat

(The feet are flat at all times; they are brought down flat on both the step and the skip and when raised, the sole of the foot is flat or parallel to the floor. The knees are kept slightly bent so as not to permit the advancing leg to straighten out in front.)

INDIAN GAMES

Rolling Hoop Game

Children form two lines with space 15' to 20' between. All have sticks or rulers in hand. One child rolls a large hoop down the center between the lines. As hoop rolls by, children of line I try to throw their sticks through the hoop. The number succeeding in accomplishing this are counted.

As the hoop is rolled back, the members of line II try to do the same thing. The line having a score of 25 first wins. This game is one which requires some skill. Interest may be aroused in trying to guage the proper moment for throwing the stick.

Na-ki-nari -Ball Kick Game

Two teams line up 60 to 75 feet from goal line. A ball is placed before each team. At signal, the first person on each team kicks ball forward to halfway line,

. . goal
posts

________________kicking
line

Toss Ball (Similar to our Volley Ball)

The players are divided into two teams. One team starts the ball, throwing it into the territory of the other team. The ball is batted back and forth, the point of the game being never to allow the ball to touch the ground. If the ball falls to the ground on one side, the opponents get one point. The ball is again thrown into the air and the game continues.

Indian Dodge Ball

Two teams of equal number line up about twelve feet apart. The first player from Team I steps forward a few feet from the line. The first player from Team II throws a soft ball at this player trying to hit him. The other player may duck any way he wishes, stooping twisting right or left, etc., but may not move his feet. If he is hit, he must go over to the opposite team. If the player from Team II fails to hit him, that player becomes a member of Team I.

After each player in Team II has had a chance to hit a member of Team I, play again, allowing Team I to try to hit Team II. The team having won the greatest number from the opposite side wins.

References

"American Indian and Other Folk Dances" - Shafter (In P.E. Library)
"Rhythm of the Red Man" - Buttree (Public Library, P.E. Library)
"American Indian Dance Steps" - Evans (P.E. Library)
"Dances and Stories of the American Indian" - Bernard S. Mason (P.E. Library)

CORN GRINDING SONG OF THE ZUNI

"The Rhythm of the Redman"
by Julia M. Buttree

In the CORN GRINDING SONG, more of a dance than some others so called, there was a chorus of eight men, among them two flutists and one drummer whose thumper was a hoop of willow.

Enter fourteen women dressed in black with square white shawls, each bearing a large decorated pot on her head. They form an arc at the back, with the chorus in a group at one side, and do not dance.

Enter four girl dancers, each carrying a small brush in her right hand, and a basket tray under her left arm.

A blanket is spread on the ground by the chorus, and a grinding stone laid for each girl. She kneels at her stone, puts her basket alongside, and in rhythm to the music sung by the chorus, sweeps off the stone, places her brush at the right side of her stone; then grinds. At the end of the strain, each sweeps the grindings into her basket.

After a time, the girls rise with brush in right hand, stand in line, then pivot in short steps to right, to left, to right, to left, etc.

Suddenly they pick up the baskets, and exeunt. The pot-bearers and chorus follow.

The song is simply a part of the everyday life of the Indian maiden -- the song she sings when she grinds the corn. Often she invites other maidens to grind corn with her; and they sway to the rhythm of the song. Sometimes, the youths play the flute and drum or sing as the maidens grind the corn.

The following dance has been developed out of these suggestions:

CORN GRINDING DANCE OF WOODCRAFT

Before the beginning of the dance, the metates (grinding stones) have been put in place in a row, one for each maiden.

(a) They walk in, basket under left arm, brush in right hand 12 meas.

(b) Each maid, now in front of her metate, raises head to the Great Spirit 3 meas.

(Corn Grinding Dance of Woodcraft - cont'd.)

(c)	Kneel in place	3 meas.
(d)	Place brush to right, basket to left	4 meas.
(e)	Squat back on heels, hands relaxed, look lovingly at metate	5 meas.
(f)	Grind in rhythm (This completes one rendition of the song)	14 meas.
(g)	In rhythm, sweep corn into the baskets	8 meas.
(h)	Stand with basket in both hands	4 meas.
(i)	Feet together, raise basket to Great Spirit	6 meas.
(j)	Lower basket toward Maka Ina (Mother Earth)	4 meas.
(k)	Pivot to right, throwing pinch of corn to each of the four winds (Step R, cross L over, Step R, cross L behind)	5 meas.
(l)	Encircle metate with step No. 21	14 meas.
(m)	Face right, and skim (step No. 39) away from metate	5 meas.
(n)	About face, and skim back to metate	5 meas.
(o)	Hold baskets high, all close together	2 meas.
(p)	Pivot to right	3 meas.
(q)	Pivot to left	3 meas.
(r)	String out into one line as in beginning	4 meas.
(s)	Hold basket high	5 meas.
(t)	Walk off in rhythm (This completes the third rendition of the song)	14 meas.

Step No. 21

1. Step to right with right toe, knees a little bent
& Step to right with left toe, crossing in front of right .
2. Step to right with right toe, uncrossing
& Step to right with left toe, crossing in back of right.
This makes for progression to the right. If movement to the left is desired, start with left toe to left.

Step No. 39

Start with feet close together both toes raised, and turned slightly to the right.
1. Drop the toes, and bend the knees at the same time
& Swing on the balls of the feet, so the heels turn to the right straighten the knees, and drop back on the heels .
2. Swing on the heels so the toes turn to the right, drop the toes and bend the knees.
& Swing on the balls, so the heels turn to the right, straighten the knees and drop back on the heels
Skim along the ground with this step, alternately swaying the shoulders in unison with the feet.

The English translation of the song given by Natalie Curtis is as follows:

Oh, my lovely mountain,
Toyallane!
Oh, my lovely mountain,
Toyallane!
Toyallane!
High up in the sky,
See the Rain Makers seated,
Hither come the rain clouds now,
He-ya, he-ya, he-ya!
Behold, yonder
All will soon be abloom,
Where the flowers spring,
Tall shall grow the youthful corn-plants!

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HOPI SNAKE DANCE

"The Rhythm of the Redman"
by Julia M. Buttree

The dance is another prayer for rain. The snakes are the emissaries to the Rain.Powers, and are held very sacred by the Indians.

In the center of the plaza was the kisi, a sheaf of cottonwood boughs, about ten feet tall and six feet in diameter, hollowed at the front where was hung a square of cloth as a doorway. To one side was a raised pit of stone, covered with a large flat stone lid, where the snakes later retreated.

At about 5 p.m. from the kiva there entered twelve Antelope Priests. They were painted red-brown, with zigzag stripes of white running up and down the upper body. They wore the usual Corn Dance apron, and the sash of the Zuni Rain Dance. From the back of each waistline hung an animal skin - mostly gray foxes, but in other cases, a badger, a cacomistle, a red fox, and a kit fox. On the head was an upright bunch of reddish-brown feathers, which looked like those of a Rhode Island Red rooster. They wore brown skin moccasins, with a self-fringe around the tops. In their hands, they carried each a rattle and a bag of sacred meal.

The step of their entrance was nothing but a vigorous walk in time to their rattles. They marched thus about the whole circle of the plaza four times. Every time they passed in front of the cottonwood bower, each stamped with his right foot on a board sunk into the earth at that point. This board covered a little pit, and had a small hole - the sipapu - in the center, representing the entrance to the underworld. The stamping was a message to the nether spirits - to the Great Plumed Waterserpent - that the Snake Dance was about to be performed. Each time they passed the little snake altar, they sprinkled on it sacred meal from their bags.

Finally, they stood in a line in front of the bower, backs to it, and marked time, raising the right foot decidedly higher than the left at each step.

This continued for about two minutes, when there entered from the kiva the Snake Priests, thirteen in number, headed by an albino. Their bodies were painted brown; their faces up to the foreheads, black. The body paint was rubbed off in a six inch oval from either breast and the navel. They wore nothing but a scant breech clout, a skirt of brown leather fringed full length, and brown moccasins. The headdress was of red-brown feathers. In the right hand, each carried a bow, decorated with feathers; also a cottonwood wand about six inches long, tipped with two (in some cases three) eagle feathers. Two young boys (about eight and nine) were of this group.

(Hopi Snake Dance - cont'd)

They entered with a very vigorous march step, oblivous of the crowd, but marching in so wide a circle that the crowd scurried out of their way. They circled the plaza four times, each stamping on the board in front of the booth at each passing.

Finally, they came to position opposite and facing the Antelope Priests, and marked time. The rhythm was kept by the rattles; there was no drum or tom-tom, and, up to this point, no singing.

After a few moments, they began a very soft chanting, inaudible at first, swaying their bodies from side to side, and keeping time with their feather wands. They tapped the wands in the air rapidly, twice to the left, twice to the right, etc. nine full times (eighteen double counts). This was done four or five times.

After perhaps three minutes of this, they stopped abruptly. One of their number left the ranks, and strolled around in front of the crowd, apparently looking for someone in particular. He finally picked one old Indian, whom he led into the circle of dancers in front of the bower. (Edgar K. Miller, Indian Agent at Keam's Canyon, tells me this is part of an initiation for the old man, who will eventually, after several other trials, be taken into the Snake Order.) It became the duty of the old man to hand out the snakes which were on the ground in the bower, behind the cloth doorway.

The Snake Priests now resolved themselves into groups of three, as follows: No. 2 put his left arm around the neck of No. 1; No. 1 put his right arm around the waist of No. 2; thus they walked very close together. No. 3 walked alone behind this pair.

They began another song, this time louder; and went around the circle once with a march step in which the right foot came up much higher each time than the left. At intervals the right foot was held suspended for two counts of the music.

On the second round, the old initiate handed out a snake, which was taken by No. 1 and held in his mouth about four inches back of the head. The tail was draped across the bent left arm. No. 2 kept waving his feather wand in front of the snake's head, while No. 3 walked behind until No. 1 threw his snake on the ground. Then No. 3 maneuvered the snake until it was possible to pick it up.

On the next round, a new snake was given to the leader, and the same procedure followed. All told, there were about 30 snakes used. rattlers, bull snakes, and racers. No. 3 finally had his hands full. The snakes hung like strings of boiled spaghetti, soft and squirmy.

(Hopi Snake Dance - cont'd)

Several times it certainly looked as if one of the dancers was struck. Sometimes, the snakes coiled about the throat or the arm of a dancer, so that it was difficult to free it. (Miller says he has seen blood drawn from the face of a dancer by a snake, but these Snake Priests are immune to the poison. And poison there surely is, since nothing is done to the fangs of the snakes to lessen the danger.)

As the Priests began to dance with the snakes, three women came forward on one side, and nine on the other. They wore black shawls like those of the Suni Rain Dancers. At each passing of the Snake Priests, the women sprinkled holy meal on them.

When all the snakes had been used, the dancer of each triad who had been carrying them dropped them to the ground in a circle of meal. Each Snake Priest then grabbed some snakes. Four ran to the east, four to the west, two to the north and two to the south, to return the snakes, now prayer-laden, to the places where they had found them nine days before.

After about an hour, all had returned. They went into the kiva, soon came up clad in nothing but a gee-string, carefully washed their bodies; and then each drank at least a quart of an awful-looking, greenish, brownish, thick liquid provided by two of the women. This emtic may be the reason for their immunity to the poison of the snakes, coupled with the fact that they have been fasting in the kiva for nine days, washing and handling the snakes. Also, no dancer picked up a snake when it was coiled, but used his wand to uncoil it before handling.

I have made no attempt to adapt this dance. If the attitude of a group is serious, I see no reason why it would not be done exactly as described, except the live snakes. If, however, it is likely to provoke mirth or ridicule, I earnestly urge that it will not be attempted. It is part of the Hopi's religion, and I quote the Woodcraft Law: Reverence the Great Spirit, and respect all worship of Him by others; for none have all the truth, and all who revently worship have claims on our respect.

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EAGLE DANCE OF TESUQUE

"The Rhythm of the Redman"
by Julia M. Buttree

At Tesuque (Indian, Te-tsu-ge, the cottonwood place), they are said to have the best Eagle dancers. One of these was Martin Vigil. The Indians consider the eagle the connecting link between Heaven and Earth; the eagle plumes are the prayer bearers.

Alice Corbin Henderson has said of this dance (Theatre Arts Magazine, April 1923, p. 110): "The Eagle Dance, performed by the San Ildefonso or the Tesuque Pueblo, has all the delicacy and finesse of Pavlova's Dance of the Swan!"

The chorus in the performance which we saw was composed of five men - four wearing Sioux war bonnets, and the center one a bright colored silk head hankie. They were clad in White men's shirts, long trousers decorated down the outside seams, beaded moccasins, and armlets. Some wore colored blankets draped around their middles. Two carried war drums (tombes); all sang. Victor record 20043 gives this song, of which I have tried to notate a characteristic portion (Song No. 9).

There were, as always, two Eagle dancers. They were painted yellow on their bare forelegs and breast. The upper legs were painted white, and the rest of the body dark blue. Around the edge of the yellow breast were fastened soft, short white feathers. Each wore a short white skirt, embroidered in colors; bells about the waistline; red garters, fringed, below the knee where the yellow legs joined the white. The close-fitting wig or cap was made of short white feathers, with a yellow bill attached. The wings were a strip of yellow material, extending across at back of the neck, along the arm line, farther than the fingertips. To the back side of this were fastened the long eagle plumes hanging in a straight line. Each wore a dancing bustle as a tail. They were barefooted.

EAGLE DANCE OF WOODCRAFT

Enter one Eagle dancer, costumed as indicated above, body bent forward, swinging wings from side to side, with a slow simple walk (one step and swing to each measure). Thus he makes one circuit of the dancing space.

As he passes the entrance on the beginning of his second round, enter the other Eagle, as above, but progresses in opposite direction. The first Eagle has changed his step to step forward right, step forward left with a low dip. 7 meas.

3 OF 3

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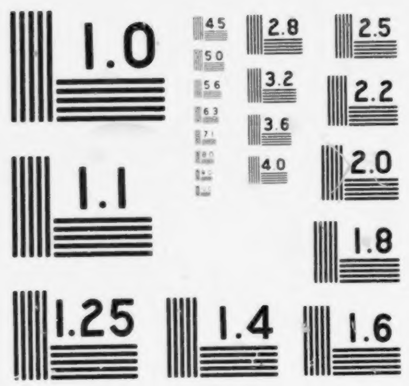
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MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS-1963

(Eagle Dance of Woodcraft cont'd)

They meet at one side of the circle, hesitate with both wing tips meeting overhead, facing each other	3 meas.
They cautiously encircle each other, lowering the wings and raising them again	4 meas.
Then each completes his own circle to opposite side of the center	7 meas.
Face to face again, they hesitate, waving arms, and bending knees well	3 meas.
With feet close together, they hop, hop, hop, each to his own right flapping the wings menacingly	1 meas.
To his own left	1 meas.
To right	1 meas.
To left	1 meas.
More calmly, they again encircle each other	4 meas.
As No. 1 again starts to make the circle, No. 2 hesitates	4 meas.
No. 2 turns, and follows No. 1	6 meas.
After another round, one behind the other, they step side by side	7 meas.
With the high hop-point step, they progress to right	1 meas.
To left, forward, and back (1 meas. each) working in perfect unison	3 meas.
Now they face each other	3 meas.
Softly sway the wings parallel to each other	4 meas.
With the step and dip, they go off together, wings overlapping	10 meas.

INDIAN CORN HUSKING DANCE

1. March around circle with corncob in one hand.

2. Raise both hands and sing invocation.

3. Indian skip twice around circle, corn in hand.
   (Indian skip - a short step left, a short hop left, with a sharp upward raising of right knee. Alternate left and right.)

4. Face fire. Four Indian skips in toward center. Four around self to right. Four back. Indian whoop.

5. Backs to fire; repeat 4; after "whoop" face fire.

6. Odd numbers dance four Indian skips to fire, holding up corn. Bend, offering corn to fire in four beats. Four Indian skips back.

7. Even numbers repeat this.

8. Sit, husking corn. Throw husks into fire and arise.

9. Hold up corn in hand.

10. March around circle once and exit.

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